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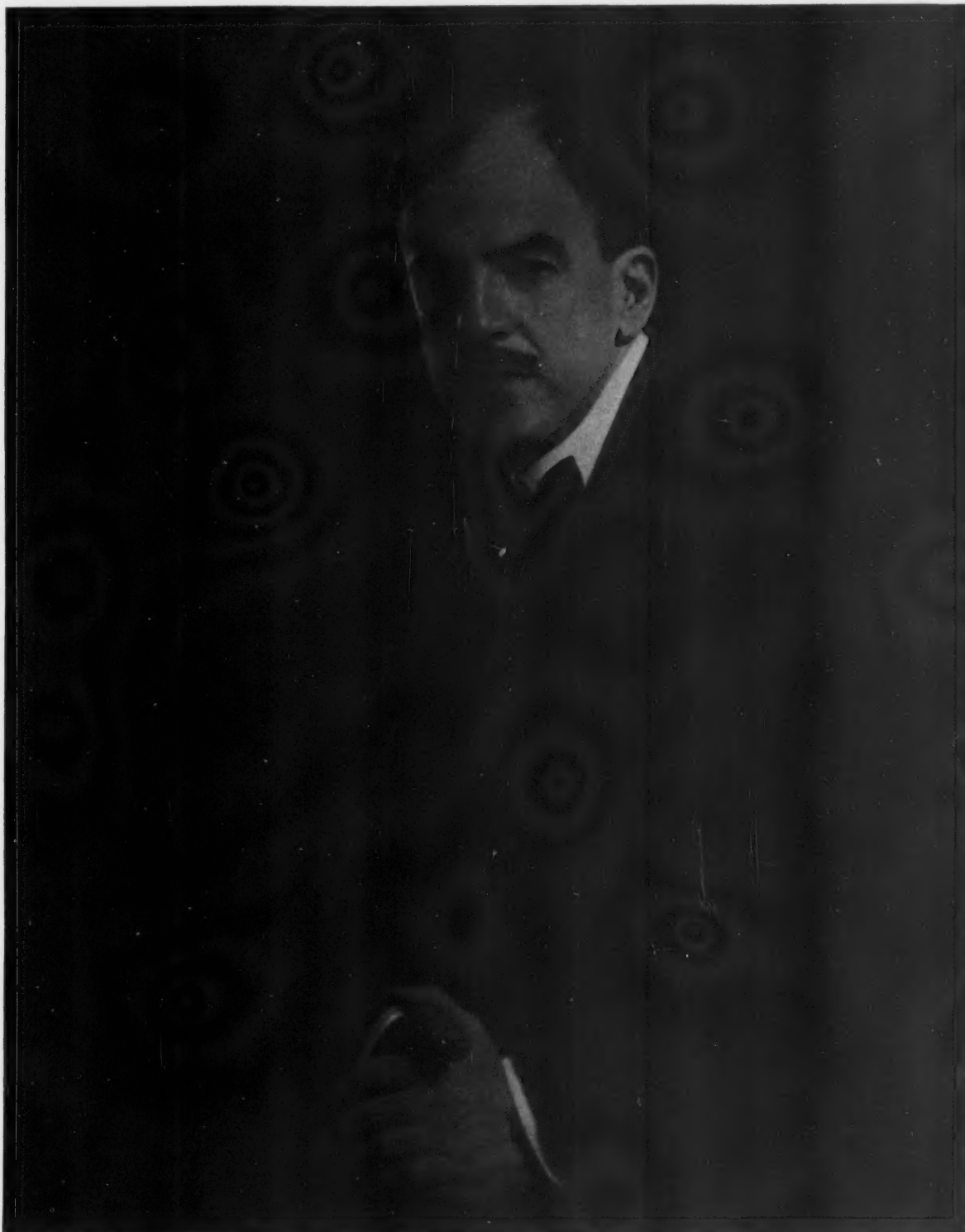
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First Anglo-American Music Conference a Great Success

Four Hundred American and English Educationists Meet at Lausanne—King George and Leading British Statesmen Send Messages of Goodwill—William Arms Fisher and Other American Lecturers Applauded.

LAUSANNE, SWITZERLAND.—In April 1928 some 5,500 music supervisors gathered at Chicago to hold their First Biennial National Conference. It was attended by Percy Scholes, the English music critic, who brought with him messages of greeting and goodwill from numerous British musicians and musical educationists. Out of this manifestation of vocational solidarity grew an idea which first took the form of a British-American Music Educationists' Field Day, held in London in July of the same year. This has now grown into an Anglo-American Summer Holiday Music Conference, lasting a week, and was held for this year at Lausanne, August 2 to 9, the Lausanne University having very kindly offered its hospitality.

The success which has attended the function crowns many months of unremitting energy on the part of numerous organizers on both sides of the Atlantic. Not otherwise could four hundred musical educationists have been severally persuaded that the affairs of their profession demanded a special journey to Switzerland. That is the number of those who responded, about 250 coming from Great Britain and the rest from America, except a small group of Germans who were not included in the scheme but came on their own initiative and were welcomed as guests.

The journey had been arduous, the English Channel being at its worst, with the railways in rebellion against schedule time; but no sooner deposited at the station than the members proceeded to enroll themselves. When, a few hours later, Sir Henry Hadow formally opened the conference, there was a full muster to applaud his witty inaugural speech.

A MESSAGE FROM KING GEORGE

The Syndic of Lausanne attended, to welcome the visitors in the name of the municipal authorities. Dr. Walter Damrosch, co-president with Sir Henry Hadow, should have been there but was prevented from attending, and his place was taken by Miss Mabelle Glenn of Kansas City, president of the Music Supervisors' National Conference. Many messages of goodwill were received and read at the early meetings. In response to a telegram King George expressed his confidence "that such meetings cannot fail to help towards the development of musical education in both countries."

The British Prime Minister's letter displayed a lively interest in that sensitive plant, the child's appreciation of music, and hoped that the exchange of ideas and experiences would "help to advance the technic of general musical education." The minister of education added his good wishes, and similar messages were received from ex-Premiers Stanley Baldwin and Lloyd George. By the close of the inaugural day the majority of the members had become acquainted and the mood-barometer was set to buoyant anticipation of mutual benefits and stimulation.

The daily gatherings were of two kinds, general and sectional. For the purpose of the latter eight rooms at the University were allotted respectively to those interested in elementary and secondary education, university music, church music, vocal teachings and choir training, pianoforte, school orchestras and competition festivals. It was at these gatherings that the most constructive work of the conference was accomplished, though it was manifestly impossible for any one member to keep pace with them, since they were held simultaneously. The American and British Committees had taken different lines, the former preferring to ensure the presence of well-qualified speakers, and the latter preferring to defer the choice until reaching Lausanne.

AMERICANS TREAT GREAT VARIETY OF SUBJECTS

Thus the American contribution generally took the form of set papers, the British of informal discussion, though a few experts, such as Ernest Fowles on piano technic, gave the result of their experience in a considered address.

These were some of the American subjects:

The Creative Side of Teaching Music to Young Children, by Mrs. Satis Coleman of Lincoln School, New York.
Approach to the Arts Through Creative Opportunity, by Miss Inez F. Damon, Director of Music, Lowell, Mass.
American-Indian Music, by Frederick Jacob.

Methods of Teaching Harmony in America During the Last Fifty Years, by Prof. Arthur E. Heacox of Oberlin College.

A Historical Survey of Church Music Conditions in America, by Dean Peter C. Lutkin of North Western University, Evanston, Ill.

Follies in Vocal Teaching, by Miss Marie Withrow of San Francisco, Cal.

The Training of the National Chorus, by Miss Helen McBride of Louisville Conservatory.

The National High School Orchestra and Band Summer Camp, by Hanns Pick of Michigan University.

There were also a few informal allocations in the evening, notably one by Robert Mayer of London, on Concerts for Children, a subject on which he has every right to be heard, since he is responsible for the children's orchestral concerts in London; and a joint one by Dr. George Gartlan of New York and J. C. Stobart of the British Broadcasting Corporation on educational broadcasting in America and England.

MECHANISM VERSUS ARTISTRY

In comparison with these pronouncements by experts on subjects which engage their professional activities the addresses delivered before the general assembly may have been

—indeed were—more eloquent, but few of them could claim to be equally objective. Most of them were more inspiring than illuminating, and though musicians generally appear to be very susceptible to the appeal of irreproachable sentiment, it was noticeable that on the whole the American contingent were even more avid of eloquence than their British confreres. One of the few German observers present complained pathetically that the speeches were not "sachlich"—and well he might.

The first of these addresses was delivered on Saturday morning August 3 by Professor Leo Rich Lewis of Tufts College, Mass., on "Mechanism and Artistry," meaning the advent of automatism in music as represented by the automatic organ, player piano, talking machine, radio and sound-film. He blamed educationists for having been at first reluctant to avail themselves of the new devices and even now feared that their conservatism might prevent them from keeping

(Continued on page 6)

Vast Multitude Attracted to Welsh Eisteddfod in Liverpool

English City the Host for Third Time in Century—Bach, Beethoven and Brahms the Favorites—High Standard of Choral Singing—Lloyd George Takes a Hand.

LIVERPOOL.—After many months of strenuous work, mental and physical, the Royal National Eisteddfod has, for the third time since 1840, again been held in Liverpool, the intermediate dates being 1894 and 1900.

In order to accommodate the enormous throng attracted by the occasion from all parts of the world, a monster timber pavilion had been erected in Sefton Park, a suburban preserve about four hundred acres in extent, and easily accessible from all points of the compass. Designed to seat between 11,000 and 12,000, the tiers of benches were arranged on a gentle slope giving an uninterrupted view of the stage from every portion of the auditorium. The choral and orchestral platform was fitted with an overhead sounding board, which device was found very effective in concentrating the ensembles; it was further enhanced by the addition of microphones and loud-speakers, which made it possible to hear everything clearly even at the farthest end of the building.

As the principal driving force of the musical scheme of the Eisteddfod, Dr. T. Hopkin Evans, a native of Glamorgan and now in his fiftieth year, deserves a special word

of appreciation. His activities, both as composer and adjudicator in connection with these annual music carnivals, have endowed him with practical authority that has been widely recognized; whilst his success as conductor of the Liverpool Welsh Choral Union has won for him a position second to none in local musical circles. Dr. Evans, I may add, is not one of those individuals that indulge in semaphoric display, being content to obtain his results with a minimum of gesture; and this quality was seen at its best during the concerts which have added lustre to the various meetings. It is perhaps unnecessary to call attention to the fact that the raison d'être of the Eisteddfod is the practical cultivation of the arts of painting, sculpture, wood and metal design and ambulance work, but the most predominant feature is music, though the drama had not been overlooked, evidence of which was demonstrated in the Crane Hall during a spirited performance in the Welsh vernacular of Ibsen's Pillars of Society.

OFFICIAL INAUGURATION BY LORD MAYOR

The official inauguration of the festival took place on the morning of August 5, when the Lord Mayor (Alderman H. M. Miller) officiated, his place being taken in the afternoon by Sir Frederick Bowring, a former Lord Mayor and a much-respected citizen. Coincident with a series of preliminary tests in organ playing, vocal combinations, children's choirs, etc., the outstanding arrangements included some admirable brass band playing, which resulted in the dual victory of the Cory Workmen from South Wales, under the direction of J. G. Dobbing (a Birkenhead man), which combination was declared by the adjudicator—T. J. Rees—as the best, not only of the purely Welsh bands but of the open competition. The prizes for the double victory amounted to the handsome sum of \$600, besides two Challenge Shields. The second prize in the latter contest (\$75) passed to the London, Midland and Scottish Edgely Railway band, led by W. Halliwell of Wigan. While admitting that the Lancashire and Yorkshire bands have attained a high level of efficiency, these sturdy miners have surely established a record that will be difficult to excel. The winner of the organ competition (which took place in the Ullet Road Unitarian Church) was Gwilym Evans of Pontypridd.

CROWNING THE BARD

The principal event of the second day was the ceremony of crowning the successful Bard. When this function took place an audience of nearly 8,000 was present, despite torrential rain which had been falling for half an hour in advance. There were eighteen competitors, the prize going to Caradoc Pritchard, a young Welsh journalist, who has, for the third consecutive year, won the coveted distinction, an achievement that marks an Eisteddfod record.

In the evening the oratorio, Israel in Egypt, received a very worthy performance at the hands of Dr. Evans and his five hundred lads and lasses; and, even admitting that Handel is not heard at his best in this work, the general verdict was unanimous in regard to the tone, attack and all-round efficiency of the singers, notwithstanding the absence of organ support. The rather uninteresting solo passages were entrusted to Megan Thomas, Margaret Balfour and Francis Russell, and it was not their fault if their attempts fell rather flat.

CHIEF CHORAL COMPETITION ON BACH

One of the most important and exciting events of the Eisteddfod is the chief choral

(Continued on page 7)



OTTO ORTMANN,

director of the Peabody Conservatory of Music, Baltimore, and a composer of long practical experience. In addition to orchestral compositions and works for cello and piano, Mr. Ortmann has written several books which are gaining recognition abroad as well as in this country. Among them are *The Physical Basis of Piano Touch and Tone*, and *The Physiological Mechanics of Piano Technic*.

First Anglo-American Music Conference a Great Success

(Continued from page 5)

pace with their evolution. He urged musicians generally to face the problems of readjustment with which mechanism confronted them, and said that if this involved economic hardship for some of them at least educators had no reason to complain, for the new era was beneficial to them.

A LIVELY DEBATE

There was a debate in which it appeared to be agreed that automatism has not yet proved itself capable of transmitting the one element which characterizes the first-rate and distinguishes it from the second-rate, namely the factor of great personality. Mr. Stuart Wilson of London described radio as the home of the second-rate, because quality is indistinguishable at the other end of the machine. In the afternoon Dr. C. W. Saleeby of London discoursed upon Music as Medicine.

From his status we had expected to be taken a little further than hitherto into the scientists' confidence regarding the actual effect of music upon the organism, but he adopted the more popular course of dwelling first upon the beneficial effect of musical associations in cases of mental derangement and the use of music in occupying the mind of a patient—for instance one preparing to undergo an operation—and then upon the social value of music in keeping young people from paths that lead to unmentionable diseases. As sentiment it was wholly admirable, and several speakers contributed to the array of evidence as to the nobility of music generally; but when Percy Scholes asked for something a little more scientific he was told the data were not yet available. Yet one seems to have heard of some valuable clinical observations recorded in this matter.

STANDARDIZATION, PRO AND CON

Monday's (Aug. 5) first address was that on Music, a Universal Language, and Its Place in Education, delivered by Dr. Augustus O. Thomas, who had just recently presided at Geneva over the fourth biennial conference of the World Federation of Educational Associations, attended by 2,500 men and women of all countries. Dr. Thomas ominously opened his remarks by telling us, with gusto, that we were tending towards a standardized world in which we would be supplied with news by the same agencies, wear the same clothes, eat the same food, ride in the same cars and ultimately think the same thoughts, a prospect which gave less satisfaction to some of his listeners than he appeared to derive from it.

From this he described the emotions as being universally shared by mankind and even by some of the animals, and music as being the expression or manifestation of the emotions, therefore a universal language. This again did not re-echo very sympathetically in every musical breast, and Sir Henry Hadow, for one, urged the intellectuality of music as being above the emotional plane, and its spirituality yet higher. Dr. Thomas afterwards explained that the standardization which gave him so much satisfaction was that of procedure, and he had spoken of music in such lofty terms that he was readily forgiven the little misapprehension

about the emotions, the more that he had warmly urged the importance of music to every educational scheme the world over. It was plain to all that his heart was in the right place though he had dropped a brick or two, much to the enlightenment of the debate which followed his address.

THE BIGGEST PROBLEM

In the afternoon Mr. Percy Scholes discoursed on Good and Bad in Music—an Attempt to Solve One of the Educationist's Biggest Problems. He described the American standardized supervisor system as being ahead of the English and their school orchestras as superior, but he claimed that very little bad music was heard in English schools, whereas he quoted an American authority, Prof. Carl Weaver, in support of his contention that much of the music used in American schools was not only worthless but harmful trash.

In the end he insisted that taste was the essential factor in education. The teacher's first duty is to train his own taste so that he may train his pupils'. Of the bad teaching music he said that that used in America was cheaply sentimental, that used in England respectably dull; but he stuck to his point that America consumed the largest quantities of the undesirable pabulum. Needless to say there was a lively debate, but too many Americans had expressed the same opinions for those present to assail them with conviction.

THE SINGER'S FOUR "LOVES"

On Tuesday morning August 6, Dr. E. C. Bairstow, of Durham University and York Cathedral spoke on The Training of Church Choirs. It was less an address than a demonstration, so buoyant and illustrative was the speaker's mode of delivery. One could understand his own success in choir training by observing his methods of convincing

an audience. There was much practical wisdom contained in his remarks. As a sample one may quote his assertion that four "loves" are needful to the complete singer: 1, the love of the act of singing, for without it he will not let himself go, with the result that his voice will be pinched instead of open; 2, the love of fine words, for without the literary instinct he will never express them with conviction; 3, the love of music, which singers so often lack, but which they need if they are to convey the beauty that dwells in good music; and 4, the love of one's neighbor, for without it a singer will never "put it across."

In the afternoon Dr. J. F. Cooke, an American editor, read a paper on Musical Idealism in the United States, which is to appear integrally in that journal. It is an eloquent but moderate statement of the case for America in the parliament of music. He was followed by Mrs. Ruth Ottaway, bearing greetings from the National Federation of Music Clubs, whose organization she proceeded to describe. But when she spoke of its projected international activities, some of the members present were surprised to hear no mention of those of the International Society for Contemporary Music, which has anticipated them by seven years in this field. Surely the Music Clubs do not propose to annex Europe en bloc!

WILLIAM ARMS FISHER APPLAUDED

On Wednesday morning (Aug. 7) Mr. William Arms Fisher, President of the Music Teachers' National Association read a paper What Is Music? which was much applauded, particularly by the Americans. It passed in review the definitions of music propounded by thinkers in all spheres and by philosophers of all ages and countries, examined them critically and found them wanting, ultimately finding a haven—but not

an answer—in Holy Writ. His exaltation roused his listeners, one of whom became almost hysterical in her eagerness to impart her own mystic view of music.

It was a display of idealism of the kind that makes average folk "feel good," but not of much practical use to teachers in the exercise of their profession. In the afternoon came the writer's turn to speak on What the Modern Movement in Composition Means to the Teacher. Modesty forbids that I should report myself. Suffice it to say that, having recently returned from holding a summer course at the State University of Iowa, where I gave fifty-four addresses on modern music in six weeks to two classes of students, I had some recent experiences to impart to others.

DALCROZE EURHYTHMICS

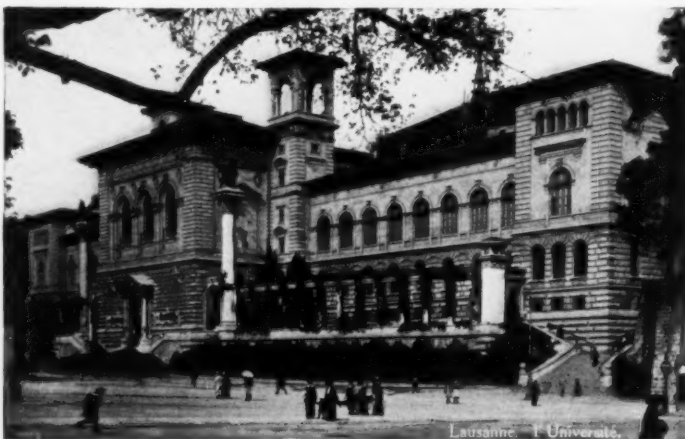
Thursday, the last day of the conference, brought Jaques Dalcroze from Geneva to give a demonstration of eurhythmics, assisted by pupils recalled for the purpose from their holiday homes in Switzerland and elsewhere. The method is now so widely known that description would be out of place, but the demonstration proved one of the most popular attractions of the conference, the auditorium being crowded to overflowing.

In the afternoon Dr. W. G. Whittaker of Newcastle spoke on The Use of Classical Song in School Work. He was averse to using the word "classical," which has a forbidding aspect for some people, but advocated three types of song: 1, folksong; 2, the best work, adapted for this purpose, of modern composers such as Parry, Stanford, Vaughan Williams, Holst and others; 3, selected suitable songs from different past eras, from Tudor lutenist songs to lieder, care being always taken to ensure that the translation, where one is needed, be really worthy of the song. Finally he pointed out that the choice of a carefully balanced list of songs is one of the vital factors in a teacher's work.

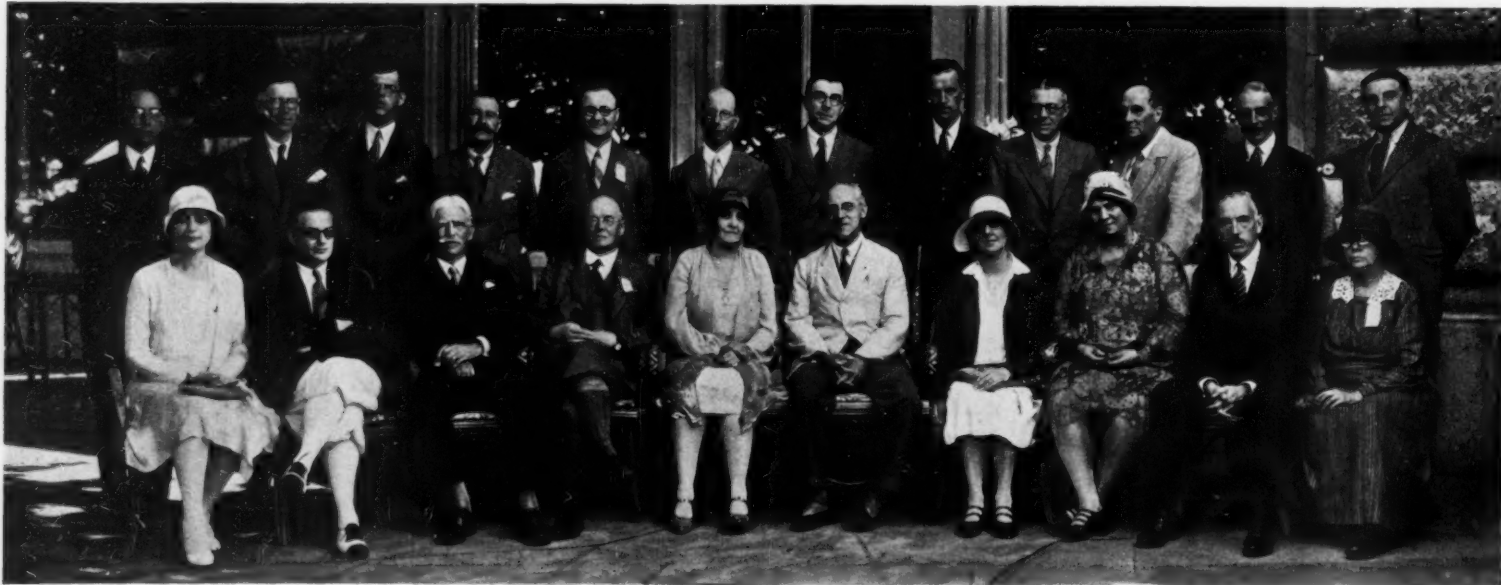
TWO AMERICAN SONATAS HEARD

There was not much time left for music, but we heard sonatas for violin and piano by Prof. David Stanley Smith, of Yale, and Arthur Shepherd of Cleveland, O., played by André de Ribeaupierre and Mr. Shepherd. Both proved excellent works but the second seemed to owe more to personality. Prof. Willard MacGregor also won golden opinions as pianist. There were two evenings of sacred music at the Cathedral, for the second of which Dr. E. C. Bairstow had recruited and trained an excellent mixed choir from members of the conference. He had previously appeared as organist. Of the soloists two should be specially mentioned—Millicent Russell, contralto, and Stuart Wilson, tenor.

Socially, there was a municipal lunch, offered by the City of Lausanne to about forty of the leading personalities of the conference, and the inevitable farewell banquet; but at neither was there any excess of conventional oratory, for which, after the many meetings, members were most grateful. EDWIN EVANS.



THE UNIVERSITY OF LAUSANNE, where the first Anglo-American Summer Holiday Conference was held, lasting from August 2 to 9.



NOTABLES AT THE ANGLO-AMERICAN MUSIC CONFERENCE IN LAUSANNE.

Front row (left to right): Mrs. Ottaway (National Federation of Music Clubs), Prof. Paul Weaver (chairman and honorary secretary, American Committee), William Arms Fisher (president, Music Teachers' National Association), Ernest Fowles (London), Mabelle Glenn (president Music Supervisors' National Conference), Percy A. Scholes (chairman British Committee), Mrs. Dyer (Melbourne, Australia), Mrs. William Arms Fisher, Dr. George Gartlan (director of music, New York Public Schools), Nancy Gilford (London); back row (left to right): Dr. William Carhart (director of music, Pittsburgh, Pa.), Prof. A. Forbes Milne (Royal Academy of Music, London), Dean Mayfarth (Converse College, Spartanburg, S. C.), Clement Spurling (Oundle School, Northants), Arthur H. J. Searle (Supervisor of High School Music, Detroit), Prof. F. H. Shera (University of Sheffield), W. K. Kerridge (secretary British Music Society), Stuart Wilson (London), Chas. G. Hicks (honorary secretary of British Committee), C. Stanley Wise (Vevey), Prof. E. C. Bairstow (York Minster and Durham University), H. J. Foss (Oxford University Press).

Vast Multitude Crowds Liverpool for Welsh Eisteddfod

(Continued from page 5)

competition, which on this occasion took place on the afternoon of Wednesday, the principal test piece being the Sanctus from the Bach B minor Mass. Six choirs entered the lists, the umpires being Sir Ivor Atkins, Vincent Thomas, Dan Protheroe, D. J. de Lloyd and Caradog Roberts. The first prize—\$1,000 and a silver rose bowl—was carried off by the Port Talbot and District Choral Society (Tom Davies), the second—\$250—being awarded to the Llangefni Mixed Choir (J. Griffith Jones). The competition, which had been unavoidably delayed, was keenly followed by the audience, and loud and long were the cheers that greeted the decisions.

An incident in the forenoon that deserves mention was the success of the Wellesley Operatic Society's version of a scene from Flotow's *Martha*.

MORE BACH, BEETHOVEN AND BRAHMS

The program of the third evening concert was of agreeable variety, containing, as it did, a number of songs from those deservedly popular stars, Dorothy Silk, soprano, and John Coates, tenor, both of whom were very cordially received. The choral highlights were concentrated on the exacting Credo from Beethoven's Mass in D, which was attacked with splendid unanimity and resplendent tone, though the numerical weakness of the orchestra was noticeable. Bach's double chorus, *Now Shall the Grace* (Church Cantata No. 50), formed an effective foil to Brahms' *Song of Destiny*, separate instrumental items being provided by a movement from a Haydn symphony and Vaughan Williams' overture to *The Wasps*.

Points of special interest were the exquisite treatment by Dorothy Silk, of Bach's *Comfort Sweet* (flute obligato, W. Thorn) and Bantock's *Lament of Isis*; also Coates' touching delivery of Arne's *Come Away, Death*, very tastefully accompanied by Mrs. Lewys James. Owing, however, to the encroachments on the time reserved for the evening concert, the audience was detained much beyond the hour specified.

LLOYD GEORGE HELPS IN "CHAIRING" THE BARD

What may be regarded as the high-water mark of the week was reached on the afternoon of the fourth day when, amid scenes of sustained enthusiasm, the Right Hon. Lloyd George, famous ex-Prime Minister, appeared to give éclat to the ceremony of "chairing" the second winning Bard, David Emrys James of Aberystwyth. Speeches have not been popular at these gatherings, owing no doubt to the size of the auditorium and other causes, but the Welsh statesman was listened to with marked attention and at its conclusion the applause made the welkin ring. The spectacle from the body of the hall was unique and memorable, and the ritual, being carried out in a silence that might have been felt, was extremely impressive. The spokesman for the Eisteddfod, Rev. Eiddig Jones, welcomed the visitors who came in their numbers from the United States, Canada and Australia, and through-out his discharge of that important office fully justified his responsibility as an eloquent and tactful cicerone.

For the evening concert an unusually generous program had been prepared, commencing with the prelude to *Die Meistersinger* and closing with the dances from Borodin's *Prince Igor*. Perhaps the most interesting item was Josef Holbrooke's concerto, Gwyn ap Nudd, founded on a poem written by T. E. Ellis (Lord Howard de Walden), the author of the Welsh operatic trilogy, the music for which was written by Holbrooke some years ago. The solo was performed with great brilliancy by the composer. The orchestral novelties of the concert were an *Introduction and Scherzo* (Maldwyn Price, Jr.); and two pieces by Vincent Thomas (Caswell Hill and *Elegy on a Dead Poet*). Tudor Davies was equal to all the demands of Meyerbeer's *O, Paradiso* and the solo in a setting of Shelley's *Spirit of Delight*, by J. Owen Jones, the choral part of which was of rather excessive length.

BERLIOZ' DAMNATION OF FAUST

In choosing Berlioz' *Faust* as the subject for the Friday night's concert, the committee was no doubt desirous of contrasting the merits of the choir and orchestra in a work diametrically opposed to Handel's *Israel*; and, though a less unwieldy medium might have been preferred, the decision was nevertheless justified. A thoroughly capable quartet of principals had been secured in the persons of Lilian Stiles-Allen, Parry Jones, Lewys James and Tom Lloyd, and the orchestra, led by Vasco V. Akeroyd, concreted

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LUNCHEON OF THE ASSOCIATED CIVIC OPERA CLUBS OF METROPOLITAN CHICAGO, PALMER HOUSE, AUGUST 6, 1929.

Kaufmann & Fabry photo

BERTHOLD NEUER RETURNS FROM EUROPE

Vice-president of The American Piano Company tells of his seven weeks' trip during which he visited many countries and was entertained by celebrities

Now that the vacation season is drawing to a close, every day witnesses the return to New York of travellers from abroad. Among the prominent personages in affairs connected with music who arrived in the metropolis last week was Berthold Neuer, vice-president of the American Piano Company. He had just completed a seven weeks' trip through Europe, during which period he covered much territory and had many interesting visits with the musical elite.

"These annual trips to Europe," said Mr. Neuer to the interviewer, "are for the purpose of combining a vacation with a search for interesting talent and new constructive cultural efforts in music to tone up our musical program here in New York. For," he continued, "and without the trace of a smile, 'unless music is very carefully guarded and extended, even the audience of 7,000 paying concert patrons which we have now might diminish!'

"I do not believe in mass production of music lovers. I know that we have more radios and phonographs than any other country in the world, and that we spend huge sums to support orchestras and opera companies, but all of this does not make us a musical country. I believe therefore that every effort should be made to encourage the cultivation of music, which has as many pleasure giving qualities as painting, sculpture or the theater. Glazounoff's visit to America during the coming season will be of great musical interest here. I saw him while I was abroad, and he told me that he is to bring Helen Gavrilova with him and that she will play his music on tour.

MR. NEUER ENTERTAINED BY VON SCHILLINGS AND BARBARA KEMP

Mr. Neuer was entertained in Berlin by Max von Schillings, of the State Opera, and his wife, Barbara Kemp, who, it will be remembered, was in America seven years ago and appeared at the Metropolitan in Schillings' *Mona Lisa*. Mr. Neuer told of

having attended a performance of Walküre in which Friederich Schorr and Karin Branzell took part and which made him feel almost as though he were at home. The orchestra, he said, was exquisite, producing beautifully balanced tones. On another occasion Mr. Neuer heard a performance of *Der Rosenkavalier*, which he declared was conducted in a superb manner by Fritz Leiber.

GODOWSKY FLIES FROM VIENNA TO VISIT THE NEUERS

One of the interesting celebrities who visited Mr. and Mrs. Neuer while they were in Berlin was Leopold Godowsky, who flew from Vienna to the German capital to be with them for a few days. In these times of great enthusiasm over everything aeronautical, it was natural that Mr. Neuer should recall with pleasure his visit to the Templehofer Flying Field to see Godowsky off on his way to Amsterdam.

ORLOFF JOINS IN WALKING TOUR

There were so many artists for Mr. Neuer to see while abroad, and so many quick connections to make in going from one country to another, that he felt as though he were playing tag with some of the people he wanted to see. Not the least among these was Nikolai Orloff, with whom he failed to catch up and who therefore visited him in Munich.

"Mr. Orloff became so much interested in the walking jaunt which I proposed taking," said Mr. Neuer, "that despite the fact that we had only two days to spend together and he had to leave for Riga, Latvia, the night I departed for the Bavarian Alps, he came with me to Untergrainau, which is just about the same as saying that although he was departing for Chicago he decided to see me off as far as the Adirondacks first.

AN UNCANNY EXPERIENCE

"Later, while on this same jaunt," continued Mr. Neuer, "I had a most uncanny



BERTHOLD NEUER, in Bavarian national costume, photographed with Grete Stueckgold, her daughter Eva, and Gustav Schuetzendorf.

experience. I was walking alone and met Prof. Erwin Edmans, who has the chair of philosophy at Columbia University. While in the midst of telling him how I had missed Edward Ziegler on his arrival on the Leviathan, having an opportunity to say only 'hello' and 'good-bye' on my way to the station to leave on the Nord Express for Berlin, to my amazement, my name echoed through the woods. The next thing I knew, there stood Mr. Ziegler and his daughter. They had been looking for me in the Alps and had been inquiring from the Burgomasters in this section if I had been registered but were unable to locate me. Needless to say, their surprise at the meeting was equal to my own. I then joined the Ziegler party, and made an interesting motor detour into Austria, one day of which was spent in enjoying the beauties of that especially interesting town, Innsbruck."

While in Bavaria Mr. Neuer dressed in the Bavarian costume—as will be noted in the accompanying photograph. He was very enthusiastic in praise of the outfit worn in this picture and thought the hat particularly decorative. In the snapshot Grete Stueckgold also is to be seen, as well as Gustav Schuetzendorf, whom she married recently, and Eva Stueckgold, daughter of Mme. Stueckgold. This photograph was taken at an elevation of ten thousand feet.

AN AGREEABLE VISIT WITH RICHARD STRAUSS

In addition to enjoying the high altitudes and the scenic beauties of Bavaria, Mr. Neuer said that one of the most agreeable visits he had there was at the home of Dr. Richard Strauss at Garmisch-Partenkirchen.

"Dr. Strauss," said Mr. Neuer, "was visibly affected at the death of Hugo von Hofmannsthal, who, he declared, was one of the greatest literateurs of this period. Von Hofmannsthal, among other things, wrote the librettos of *Salome*, *Die Frau ohne*

Schatten and *Elektra* and the last Strauss opera, *The Egyptian Helen*. Dr. Strauss told me that Von Hofmannsthal had labored on a new book, the last act of which was delivered to him only three days before the author's death. The name for this opera is now under discussion, and Dr. Strauss thought it would be either *Fiacre Bal* or *Arabella*. During this conversation Dr. Strauss commented on the fact that America has not heard his complete works in succession in the manner that we have heard those of Richard Wagner, and therefore we could get only a fragmentary impression of the significance of his creative efforts.

"While subscribing fully to our love for the supreme interpretative artist, Dr. Strauss felt that our audiences here as in Germany and other European countries should cultivate a love of the composition as well as adoration of the star. In this connection Dr. Strauss told a rather amusing story in which Frau Wagner figured. It appears that at one of the Bayreuth Festivals a patron asked the great Cosima who would be in the cast in the following day's performance. The rather chilly reply was 'Tomorrow we have Tannhäuser.'

SEES SCOTTI IN PARIS

Of course Paris also was in Mr. Neuer's itinerary, and while there he met Scotti, who, he said, looked in the best of health and condition despite his unusually active season.

On the trip back to America Mr. Neuer was a member of a most interesting group of people. Included in the party were Dr. A. A. Brill, the psychoanalyst, who had attended the Freud Conference in Vienna; Motty Eitingon, president of the Eitingon Company, a lover of music and a supporter of many musical talents, and General Wang, of the Chinese Army, who had been given \$100,000 to spend on a vacation in America.

G. N.

A Great Opportunity For Violinists

Mr. Frank Foster takes pleasure in announcing that the eminent violinist

GEORGE LEHMANN

will give a course of SIX ILLUSTRATED LECTURES throughout the United States during the coming season, beginning in New York City on Monday, October 28th. These lectures are already recognized as a remarkable course of tuition for violin teachers in general, for advanced students and for amateurs. They will be delivered in the various cities on Six Successive Days, and in two separate series—one series for teachers, the other for advanced students and amateurs.

The course will be given by subscription only, and the price for the entire series is only \$30.00, thus enabling practically all interested players to take advantage of such an exceptional opportunity.

These six lectures constitute, in reality, TWELVE HOURS OF INSTRUCTION by a pedagogue of international reputation. They deal with the many vital subjects that are rarely discussed in the conventional lesson-hour, developing the important principles of right and left-hand technique, and culminating in an analysis of the first movement of the G-minor Sonata by Tartini. In other words, Mr. Lehmann takes his listeners through the broad field of violin-playing, from early inefficiency to artistry.

Such a week of instruction is PRICELESS to all teachers who have been denied the opportunity of studying with some great pedagogue, PRICELESS to the serious, advanced student and the earnest, ambitious amateur. The lectures are so arranged that each individual subscriber has every opportunity to discuss his own problems and to receive direct, personal help.

SPECIAL ANNOUNCEMENT

In each city visited by Mr. Lehmann, ONE TEACHER and ONE STUDENT will, conditionally, have free admission to the entire course, and will also profit in other ways, the details of which may be learned through prompt communication with the undersigned.

When full payment for the subscription has been completed, each subscriber will receive a typewritten analysis of any concerto, or two short solo pieces, in which he may be specially interested. This analysis will include all necessary bowing and fingering; guidance in musical details; interpretation; and how to study and master the technical difficulties with the least possible expenditure of time and physical effort. To every subscriber this alone is worth fully the amount charged for the course of lectures.

For a complete outline of these lectures, and for all further information, communications should be PROMPTLY directed to: FRANK FOSTER, Managing George Lehmann Lecture Tour, Room 1422 Steinway Building, 113 West 57th Street, New York.

Frederick H. Haywood on Pacific Coast

Frederick H. Haywood had a full schedule at the Summer Session of the Eastman School of Music which finished on July 27. This was Mr. Haywood's fifth season at the Rochester Summer Sessions.

After an interim of three weeks, which has been given to travel and recreation, Mr. Haywood is beginning his second year groups in Universal Song at Oakland, Cal., under the direction of Glenn H. Woods, director of Public School Music at Oakland and the University of California extension division. The Oakland classes began their work on August 19 and these were followed by classes at San Francisco which organized on August 27. Each of the groups have a thirty hour schedule, which is required for two full credits by the university.

Enroute to the Coast Mr. Haywood was joined at Denver, Col., by Jessie Ward Haywood (Mrs. Frederick H.), who had been vacationing in the Colorado Rockies. Also a stop was made at Salt Lake City to visit Margaret Summerhays, artist-pupil of the Haywood Studios, who has achieved a distinctive success as an artist and teacher in her native city.

During Mr. Haywood's absence from New York City his studio is under the direction of his assistant, James Woodside, who has returned from his third successful summer session at Pennsylvania State College. At the close of the California classes the Haywoods will journey south to Los Angeles for a week, then back to New York via New Orleans and the water route. October 7 is the date set for their return to Gotham and a busy winter season.

Oton Scheda to Play at Winona

Oton Scheda, autodidact violinist, who has appeared in concert in every part of the

world, and is recognized for his mastery of his instrument, will be featured at the International Lyceum and Chautauqua Association's Convention at Winona Lake, Ind., on September 5.

Prof. Scheda was known for many years as "Paganini Redivivus" (Paganini's Ghost), and it is under this name that he received glowing press notices in practically every known language, after playing in practically every large city in the world. During the past few years he has not been heard in public as his health was such that it would not permit him to stand the strain of intensive concertizing. However, his present health is excellent and his plans call for extensive concertizing during the coming season.

Prof. Scheda will continue, as heretofore, under the management of Marion Knight in New York, who is at present booking his tour for the coming season.

Maier-Corzilius Piano Method to be Used in Chicago Schools

J. Fischer & Bro. announce that the Maier-Corzilius piano instruction book, *Playing the Piano, a Course of Rote Training*, has been officially accepted for use in Chicago public schools. This method has already been reviewed in the MUSICAL COURIER, and its originality and extraordinarily practical value are sure to make of it a sensational success. The method appears in two editions: the teacher's manual, and an inexpensive edition for pupils. It may not be out of place to mention that the method was tried on pupils and experimented with before publication, and that the authors had the assistance and advice of several noted child experts. It is reported that Dr. J. Lewis Browne of the Chicago schools is enthusiastic about the method—which is certainly not surprising.

ANNA E. ZIEGLER SAILS ON THE BREMEN

Anna E. Ziegler, president and founder of the Guild of Vocal Teachers, sailed for Europe recently on the Bremen, to remain abroad for a year. Her trip, as has already been announced in the *MUSICAL COURIER*, is endorsed by the Guild and the New York Singing Teachers' Association. While abroad Mme. Ziegler has made plans to visit Germany, England, France, Belgium, Switzerland and Austria, in all of which countries she will gather data regarding the activities of musical organizations, which will be of interest and value to the Guild and the Singing Teachers' Association.

When interviewed prior to sailing, Mme. Ziegler spoke of her thirty-five years of experience as teacher, and also of her hopes and aspirations for the future work of the Guild.

"You perhaps do not know," she said, "that when I first conceived the idea of the Guild I sent out a call in the *MUSICAL COURIER*, making the plea that singing should

Well Known Vocal Teacher, Accompanied by Two of Her Pupils, Plans to Remain Abroad About a Year—Will Gather Data for Guild of Vocal Teachers and New York Singing Teachers' Association.

model for their teaching. Mme. Ziegler declared that Miss Laucks has not only the voice but also the characteristics to insure a successful career, namely, perseverance, love of work, eagerness to learn and strict obedience. She believes that in giving advice teachers should not judge merely by the voice but rather by what the student has in addition to the voice and what she can accomplish with her equipment. If all these things are taken into consideration and the pupil then fails, she is of the opinion that the teacher is to blame.

In conclusion, Mme. Ziegler said that in the near future she hopes to give up teaching and devote her entire time to the work of the Guild of Vocal Teachers. In May and June of 1930 she plans to undertake a lecture tour to make the work of the Guild known more extensively throughout the country—in other words, to bring to fruition the idea which she has had for many years, to make the movement national. G. N.



ANNA E. ZIEGLER

be taught scientifically instead of emotionally. So many responses were received from prominent musicians that I formed the Guild, and since that time its influence has been steadily growing. The objects of the Guild and the Association are similar, both organizations aiming to establish a standard of vocal instruction for building and developing the voice upon natural principles, such as were employed by the old Italian masters and are recognized today by the medical profession as beneficial to the preservation of the vocal apparatus; to encourage and effect cooperation among teachers of singing for the promotion of their interests and for the establishing and maintaining of such standard, and to grant certificates of proficiency to teachers of singing who measure up to it.

"We are fortunate," continued Mme. Ziegler, "in having Melanie Guttman-Rice as chairman of the committee of prominent vocal teachers who will prepare the Guild course for next summer. Those who pass the examinations at the conclusion of the course will be given certificates of endorsement by the Guild."

While Mme. Ziegler is in Europe Hilda Grace Gelling, one of New York's well known vocal teachers, will act as president of the Guild. At the last meeting of the organization before Mme. Ziegler's sailing the vote was unanimous that the election of officers should be postponed until her return to America.

Mme. Ziegler has taken with her to Europe two of her pupils, one of them a contralto, Ethel Birkhead, of White Plains, N. Y., and the other a soprano, Eva Laucks, a young singer for whom her teacher predicts a brilliant future. In fact, Mme. Ziegler was so enthusiastic over the qualifications of Miss Laucks that she likened the quality of the voice to that of Mme. Rethberg, the great artist whom the Guild has taken as a

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College of Fine Arts Completes Summer Session

The College of Fine Arts at Syracuse University has completed its most successful summer session in music. The enrollment this year was almost triple that of last summer.

Among the noted educators in public school music on the faculty were: Robert Forsman, editor and author; Russell Carter, supervisor of music for State of New York; Claude Rosenberry, supervisor of music for the State of Pennsylvania; Edwin C. Barnes, director of music, Washington, D. C.; Jay Fay, director of music, Plainfield, N. J.; Harold L. Butler, dean of the College of Fine Arts, and Dr. Jacob Kwalwasser, head of the public school music department, both of whom have been on the Columbia summer session faculty for the past four years, conducted courses in public school music methods and in voice teaching, and Dr. William Berwald, head of the composition department, gave courses in advanced theory and also individual instruction in advanced composition.

As many as sixty students were enrolled in some of these lecture courses, while there also was a large increased registration in graduate students, a number of men and women holding prominent teaching positions in universities and schools of music having come to Syracuse for advanced work.

It is planned to greatly enlarge the number of courses and the faculty for the summer session of 1930.

Andre Polah Abroad

Andre Polah, head of the violin department of the College of Fine Arts at Syracuse University, recently sailed for Europe where he is to conduct the Delgentia Symphony Orchestra in two concerts at The Hague, and also appear as guest soloist with the Symphony Orchestra at Scheveningen. From there he will go to Amsterdam, where he will give a recital of American violin compositions, by Louis Grunberg, Albert Stoessel, Deems Taylor, George Gershwin and John Alden Carpenter. Following this recital he will appear as guest soloist in two concerts with the Ostend Symphony Orchestra in Belgium.

Later Mr. Polah will visit Berlin and Paris, where he is to purchase a library of chamber music and orchestral scores and parts for the College of Fine Arts' music library, the funds for this purchase being donated by music lovers and friends of the university in Syracuse.

Mr. Polah will return to this country in time for the opening of the College of Fine Arts on September 17.

Althouse Sails

Paul Althouse sailed on August 27 on the SS. America for Europe. He goes directly to Berlin to start a comprehensively booked tour of that country and elsewhere on the continent. He will make both concert and operatic appearances.

Mr. Althouse is scheduled to sail on the SS. Bremen on November 6, arriving in New York just in time to start his season's concert tour from coast to coast as soloist with The Society of the Friends of Music on November 17 at the Town Hall. Other important New York engagements for the tenor include an appearance as soloist with the New York Oratorio Society on December 27, two more performances with The Society of the Friends of Music on January 5 and 12, and as soloist for the New York Haarlem Philharmonic at the Hotel Astor on February 20.



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FIFTY YEARS OF CHAMBER MUSIC IN THE UNITED STATES: 1876-1926

By Burnet Corwin Tuthill, M.A.

An Address Read at the Recent National Music Teachers' Association Convention Held in Cleveland, Ohio.

(Continued from last week)

When we turn to the subject of chamber music composition in America during the past fifty years, a problem at once presents itself. There seems to be three classifications into which to divide this subject, and yet these classifications are not distinct, for the influences that modify them are such as to cloud the lines of division.

There are the native American composers, some of whom have been trained abroad even though they have lived most of their lives in the United States. There are other native composers who have gone abroad to live and have taken on the characteristics of the land of their adoption. Finally there are the many foreign composers who have chosen to become American citizens and have been affected little or not at all by their life among us.

If we attempt to discuss whether or not all of them or only part of them are writing American music, we are led far afield into a discussion of what is American music, a question on which there are many opinions. May I then, if you please, beg the question for the time and leave it to be a topic for discussion at our next annual gathering, and today make mention chiefly of a few names, mostly of native Americans who have made a considerable contribution to chamber music literature.

Prior to 1876 there had been little or no chamber music written by Americans. To George W. Chadwick, therefore, goes the honor of being our pioneer in this field, the first of his five string quartets bearing the date 1878. Unfortunately but two have been published. His work is best known by his piano quintet in E flat, which deserves more performances than it has had.

Arthur Foote, though born a year earlier, completed his first quartet in 1885, following it with two others in 1894 and 1912. A piano quintet, three piano quartets, two trios and several sonatas and a set of nocturnes for flute and quartet complete his contributions to the literature.

Mrs. H. H. A. Beach is another who is associated with these two because of her sound style, romantic yet built solidly on the established sonata form. Her piano quintet and violin sonata—now out of print—and her later theme and variations for flute and string quartet, written for the San Francisco Chamber Music Society, should be more often used.

The late Camille Zeckwer of Philadelphia has also written half a dozen melodious and scholarly works in similar style which have received but little attention because of the competition of foreign works of greater caliber and the tendency of our audiences and

players to be provincial and not to recognize the talent which is at our doorstep. (One is reminded of the story of Louis Agassiz, etc.).

It is in the works composed in the past fifteen or twenty years that we find the tendency toward the development of our American school of composition. Use is made of thematic material from the Negro spiritual or from the songs of the American Indians. Syncopated rhythms are borrowed and adapted from our jazz. Some composers seem to express a feeling for the American atmosphere and translate it into music, but our melting-pot is still on the fire. The sources of our variously derived national life are still in evidence and have not been fluxed into a homogenous mass, if they ever will be. This will give greater variety to our art expression, but will keep us from ever developing a chamber music so distinctively national as has been the case in Russia and France.

The National Bureau for the Advancement of Music has just issued a brief pamphlet entitled, "American Music that Americans Should Know." A long list of authorities have made their suggestions. The list consists of those works which have been mentioned as important by the majority.

First Choice: String Quartet on Indian Themes, Frederick Jacobi (published by S. P. A. M.).

Second Choice: Sonata for Violin and Piano, Carpenter (Schirmer), and String Quartet Sketches, Griffes (Schirmer).

Third Choice: Quintet in E flat, Chadwick (A. P. Schmidt); Sonata Virginianesque, John Powell (Schirmer); String Quartet, Loeffler (S. P. A. M.); String Quartet in D minor, Chadwick (published by the New England Conservatory), and Piano Quartet, Rubin Goldmark (Schirmer).

Here we have represented all the different types which have been mentioned above: Indian themes are used by Jacobi and Griffes in their string quartets. Powell in his Sonata smacks of the Southern soil, and if he hasn't used Negro themes his tunes are built on their characteristics. The Carpenter Sonata is not as American as some of his later works, while the Chadwick works seem to me to be more eclectic than national. In the Loeffler String Quartet and the Goldmark Piano Quartet we have the work of foreign-born musicians who have long been citizens of our country, but have not thrown off the influences of their early youth.

The above list is far from complete. The pamphlet mentions more works of the different types and includes a modernist collection. For the sake of completeness let me rather mention the names of composers who have made important contributions, without going into detail as to their works. Of the pure American there are the late Frederic Ayres and Marion Bauer, Daniel Gregory Mason and David Stanley Smith, Leo Sowerby and Howard Hanson, Louis Gruenberg and Sam Gardner, Mortimer Wilson, John Beach and Charles Stanford Skilton, and Charles Wakefield Cadman.

Of the foreigners among us, Ernest Bloch and Carlos Salzedo are doing the most important work. Association of ideas seems to make us mention with them the cacophonous natives, Ornstein and Karl Ruggles.

And now comes news to us of a new group—the last word in American composition. These youngest of American composers seem to find it more congenial to spend their days in France, but return now and again to arrange for a concert in New York. The names that are talked about include Roy Harris, Roger Sessions, Aaron Copland, Robert Bennett, Norman Lockwood, and others. But we know as yet little of them. How can we until their work is published?

Published? Do you echo the question? It is indeed a problem for the American composer. For the publication of chamber music is not a profitable venture in most lands. There seems to be plenty of it done in France, Germany and Austria, where perhaps the home string quartets are most numerous, but in at least Russia and England

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it has had to be encouraged by a Maecenas.

The late Mr. Sonneck once told me that his firm, Schirmer, had printed the new modern quartet of a very well-known composer living in this country and sold the large number of twenty copies during the first year—cost to produce, \$800.00; return, \$80, less discounts.

So let us be thankful that during the first half of our fifty years' history, the firm of Arthur P. Schmidt in Boston bore the brunt of the work of bringing out the compositions of Chadwick, Foote, Whitney, Cole, and Mrs. Beach, and that Schirmer in New York has more lately borne the burden.

It was because of this meagre public outlet for our native chamber music that the S. P. A. M. was founded in 1919. Two objects were sought: funds and distribution. The time was opportune to capitalize on the patriotic feelings of the country. Were there not 500 musically inclined people who would give \$5.00 a year to see two chamber works put in print each year, works that need not bear already well-known names, but that must bear unmistakable worth?

The cooperation of many musicians was at once secured to incorporate the Society, and the committee entrusted with the selection of the music included Harold Bauer, Adolfo Betti, George Barrere, Hugo Kortschak, Frederick Stock, Rubin Goldmark, Chalmers Clifton, Edgar Stillman Kelley, Henry Hadley, and others. The personnel engendered confidence and 400 subscribers came in. The money was sufficient and the distribution of 400 copies of each of two works a season outdid the twenty sold by Schirmer.

The Society is now entering its tenth year and has published most of the important new works of chamber music literature. They include seven sonatas, seven string quartets, three trios, a sextet, and a group of songs with string quartet accompaniment.

More members are needed to make the future sure, for some have dropped by the wayside. Is not a subscription to these annual publications as important, especially to the public or school library, as a subscription to our various musical magazines?

Such are the last fifty years in American Chamber Music. What of the next fifty years?

Betty Tillotson Concert Direction News

Vera Curtis is spending two weeks at the White Sulphur Springs, and is preparing for a busy season, which will open at the Arcadia University, Canada. Miss Curtis is singing with the Cincinnati Zoo Opera Company this summer.

Marion Armstrong will open her season also at the Arcadia University, appearing there in recital in the early fall, and making a tour of Nova Scotia.

Oliver Stewart has resigned from the American Opera Company. He has been engaged for a concert with the Ridgewood Woman's Club in the early fall.

Merry Harn, mezzo soprano, sailed for Europe on July 27.

Abby Morrison Ricker presented a children's recital on Saturday, August 10, at Pocono River, Pa.

Isabella Burnada, now in the Canadian West, is preparing for a busy season, and will return to New York in the late fall.

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Proschowski Re-Engaged for Kansas City

At the close of Frantz Proschowski's successful summer master class of five weeks in Kansas City, Walter Fritschy, western manager for Mr. Proschowski, announced his re-engagement for a six weeks' class in 1930, starting June 8. Already nearly all of this summer's pupils have been re-enrolled and practically all Mr. Proschowski's time



FRANTZ PROSCHOWSKI, photographed on the Heckel estate in Kansas City, during his five weeks' summer master class there.

has been booked. Twenty-nine pupils were in the class this summer, one of which took one lesson a week and the others two and three.

Among the well known singers of the city who studied with Mr. Proschowski were: Gladys Haven, May Hess, Ella Van Hoff, Mrs. Howard Austin, Velma Talmadge, Mrs. Cowden and Mrs. Schultz, as well as others. Another interesting occasion was Mr. Proschowski's restoring the voice of Dean D. M. Swarthout of Kansas University. According to one of the daily papers:

"For a year and a half Dean Swarthout has been without a normal voice. Following a severe attack of laryngitis his voice left him and he continued his work with the Lawrence Choral Union and his pupils even before it returned to normalcy. The result was that he was unable to speak in the lower registers of the voice and as a substitute he tried speaking in a falsetto. When Proschowski visited here he immediately gave Dean Swarthout some exercises for his voice and progress already made is remarkable.

"Proschowski explained the matter to one of his classes in Kansas City yesterday.

"The trouble has been diagnosed as overlapping vocal chords. Dean Swarthout had been using a falsetto voice to save his actual voice. In reality this falsetto put a ruinous strain on the voice. As soon as the falsetto was abandoned and a natural tone adopted in imitation of Proschowski's own, a set of glands inside the false vocal cords, which are just above the real vocal cords, began to act, lubricating the real vocal cords. The

result was an almost instantaneous restoration of the natural speaking voice."

"Dean Swarthout enthusiastically approves the treatment given him and vouches for the results. The master teacher left instructions for further exercises and these, together with the original treatment, are restoring to Dean Swarthout a natural speaking voice that he has been without for the past eighteen months."

The lecture classes were held three times a week and attracted much attention. There was a large attendance. At these Mr. Proschowski taught and answered all questions pertaining to singing. A quartet of his singers gave The Persian Garden over the Kansas City Star's radio station.

This year's scholarships were awarded to George Griffen and Nina Meyers.

Mr. Proschowski says he found many beautiful voices in the middle West and that the Kansas City master class has definitely been established for the future by Walter Fritschy, who, in connection with other managers, has started an engagement bureau for the Proschowski students as teachers, concert, oratorio and radio artists. This connection includes contacts between Mr. Fritschy and New York managers. Owing to the extent of the work next season, Francesca Proschowski will act as her husband's associate teacher in Kansas City.

Following the Kansas City master class, Mr. Proschowski gave a similar one at the Glenn Dillard School of Music in Chicago from July 8 to August 9. Before leaving there Mr. Proschowski's artist-pupil, Irl Hansacker, was appointed as his representative teacher at the school.

Belle Forbes Cutter, well known Chicago singer and a Proschowski artist, has had much success over the radio as well as in concert. In commenting upon an appearance, the Chicago Daily Tribune said: "Belle Forbes Cutter showed, in my opinion, that in the classic field of song this artist stands alone among our Chicago singers." The Herald and Examiner found that "her voice sounded just as lovely from a thousand miles away as it did here. Perhaps there was a little beauty added by the knowledge that the nation acclaims her as we used to do from this station, where her career began." Incidentally Mrs. Cutter has never studied with anyone else but Mr. Proschowski. Olive Palmer, who is starred in the Palmolive Hour weekly, studied three years with him. Other successful Proschowski radio artists are Elizabeth Lennox and James Haupt of the Judson Radio Bureau.

Mr. Proschowski returned to New York last week, fully rested after a fishing trip in Canada, and will re-open his New York studios on September 3. A full season awaits him.

Metropolitan Musical Bureau Attractions

The Metropolitan Musical Bureau has issued some exceedingly attractive announcements, one of which tells of the achievements of the Bureau. Among accomplishments was the managing of Caruso's and Ponselle's first concert tours, inducing Scotti to start his opera company which toured America, and introducing Jeritza, Chaliapin, Marion Talley and Salvi to the American concert public, besides taking Paul Whiteman out of a dance hall and making him a concert favorite, bringing De Pachmann out of retirement and playing him on two farewell tours, booking the English Singers for 400 concerts in five years, introducing Segovia to America and presenting him twenty-five times in five weeks in New York City alone, and La Argentina to eighteen sold-out houses in New York last season within seven weeks. Quite a record!

Nor does the Metropolitan Musical Bureau seem to rest on its laurels. From November 4 to 13, the English Folk Dance Society, a picked group of seventeen direct from London, will make a short American tour, being seen in Country Dances, Morris Jigs, Sword Dances, etc., under the direction of Douglas Kennedy. They will appear at Carnegie Hall on Saturday evening, November 9.

The Bureau will also present Paul Robeson, Negro baritone, direct from his big successes in Europe, in his first recital in New York in three years, at Carnegie Hall on Sunday evening, November 10. Another new attraction will be the Aguilar Lute Quartet now being booked for November and December.

Shaw Pupil for Manhattan Opera

Katherine Z. Rossi, lyric soprano of Philadelphia, and pupil of W. Warren Shaw of New York and Philadelphia, has been engaged by the Manhattan Opera Company of New York for several performances at the Academy of Music in Brooklyn, beginning with Carmen on September 16 and followed by Pagliacci on September 30. Miss Rossi also will fulfill engagements next season with the Pennsylvania Grand Opera Company, singing Mefistofele, Pagliacci, Faust, Beheme, and creating the soprano part in the American premiere of Mascagni's Piccolo Marat.

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Liverpool

(Continued from page 7)

the vocal ensembles satisfactorily, though the occasional obligatos sounded weak in the vast space.

Taking the performance as a whole, however, there was not much to criticise. Mme. Stiles-Allen's Marguerite could hardly have been surpassed, her beautiful soprano voice ringing out with refreshing clarity, especially during the apotheosis. Unfortunately the closing section of the finale was spoiled by a severe rain storm, which in more ways than one damped the ardor of performers and auditors.

Some of the decisions of the adjudicators, Granville Bantock and W. H. Reed, dealt with competitions for string players—harp and violin, a concerto for the latter being highly approved. The prize went to Franklin Sparks, with a recommendation from Granville Bantock that it should be given

an early opportunity of being heard at some future Eisteddfod. The prize (\$250) for the second male voice contest was awarded to the Gwent Glee Singers (Alban Evans).

HOMAGE TO THE GENII LOCI

The final seance on the evening of the sixth day was in the nature of a homage to the musical genius of Wales, both as regards personnel and material. In respect to the creative faculty, however, there is not much to say, though there is no denying the sheer melodic beauty of *Ar Hyd y Nos* as well as the excellent workmanship of Parry's *Ffarwel i ti, Gymru Ffâd* and the same composer's fine hymn tune known as *Aberystwyth*, the individual songs being mostly rehashes of modern technic, without any compensating originality.

There was, of course, a great deal of hysterical applause, but that is always more or less a characteristic habit of Celtic audiences. The artists included Mair Jones (a popular soprano); Leila Megane (a favorite mezzo-



THE PORT TALBOT AND DISTRICT CHORAL SOCIETY,
the Winning Choir at the Eisteddfod.

soprano); Watcyn Watcyns (a good baritone); and the brothers Francis, a brace of clever "penillion" singers, who had not been heard in Liverpool before and who speedily won the approval of the huge gathering.

The multifarious arrangements, under the general direction of the secretaries, R. Vaughan Jones and Isaac Davies, aided by a corps of willing stewards, were carried out with commendable smoothness, and the undoubted success of the festival (barring some "temporal" miscalculations) reflects great credit on the executive and all concerned in the fortunes of the 1929 Eisteddfod. I regret to hear, however, that the financial result has not been equally satisfactory, mainly on account of the high prices of admission rendered necessary by the unavoidable expenses. W. J. BOWDEN.

Fritz Reiner, accompanied by his daughter, arrived this week from Europe.

Pupils of Frederic Warren will appear in recital at his open air theater, The Majors, Madison, N. H., on September 10. The twelfth season of the Stadium concerts closed last Thursday evening.

Two Castelle pupils are winners of important prizes.

Women are to be admitted to Conductorless Orchestra.

At the Roxy

New Yorkers flocked in such large numbers to see and hear the William Fox production of *The Cock-Eyed World* at the Roxy Theater that it was necessary to hold the picture over for the fourth week.

I See That

Sue Harvard is now under the Recital Management Arthur Judson.

Anna Hamlin is to give a recital at the Lake Placid Club on September 6.

The Barbizon-Plaza is to erect memorial tablets to twenty of the greatest living American musicians.

The interior of Carnegie Hall has been completely redecorated and a great new pipe organ installed.

Berthold Neuer, vice-president of the American Piano Company, recently returned from a seven weeks' European trip.

William B. Tuthill, architect of Carnegie Hall, passed away last Sunday.

Eugene E. Simpson, violinist, critic and former member of the *MUSICAL COURIER* staff, died on August 20.

The Caruso Foundation Prize was won by Robert Wiedefeld, pupil of George Castelle of Baltimore.

Helen Stokes, pupil of George Castelle, has been awarded the Juilliard Foundation Extension Scholarship.

Bruno Walter was acclaimed by San Francisco audience.

Geza and Norah Drewett de Kresz were most successful at their Salzburg recital.

Donald Pirnie, first American artist to sing at the Salzburg Festival, created a splendid impression.

Eugene Goossens featured Bucharoff's tone poems for orchestra in Los Angeles.

Yeatman Griffith has closed another record summer season in New York City.

The Welsh Eisteddfod attracted a multitude of enthusiasts.

The Maier-Corzilius Piano Method is to be used in the Chicago schools.

Otto H. Kahn and George Eastman are sponsoring a world music festival to be held in New York, season of 1930-1931.

The first Anglo-American Music Conference, in Lausanne, proved a great success.

Oscar Ziegler's master classes were so popular that plans have been made for additional classes.

Frederick Haywood is teaching on the Pacific Coast.

Anna Ziegler, Paul Althouse and Richard Crooks sailed recently for Europe.

Stockholm has a new concert agency.

Kayla Mitzl will make her New York debut this season.

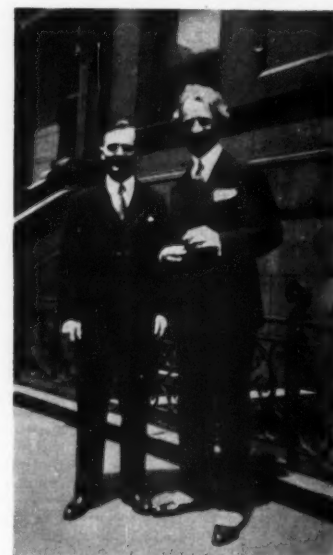
Andre Polah is in Europe.

The College of Fine Arts at Syracuse University has completed its summer course.

Julia Chandler is abroad.

Mr. and Mrs. Ottakar Bartik are in Vienna.

Arthur Kraft's pupil pleases in recital.



YEATMAN GRIFFITH AND
E. O. BANGS.

Mr. Bangs was formerly Dean of Idaho University and professor of the voice department at Florida Women's State College at Tallahassee, Fla. The latter position he accepted in 1927-28 through the recommendation of Yeatman Griffith, having previously attended the Yeatman Griffith Summer Vocal Master Classes in Los Angeles, Cal., and Portland, Ore. For the season of 1928-29 he obtained leave of absence to spend the winter in New York City to study and coach with this maestro, and he returned this summer to conduct the summer work at Tallahassee.

Mr. Bangs has now accepted the position of director and tenor in the First Methodist Church in Beaumont, Tex., beginning the first of September. A large class of vocal students awaits him, the field needing a teacher due to the absence of Neva Chinski and Lena Kershner, both prominent singers and teachers of Beaumont who have come to New York City to continue their work with Yeatman Griffith and fulfill church and concert engagements.

Beaumont is especially active in the vocal field due to the two previous summer seasons of Summer Vocal Master Classes conducted by Yeatman Griffith and managed by Neva Chinski.

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Owing to the great success of Mr. Proschowski's summer Master Class this year in Kansas City, he has been engaged for a six weeks' class next summer, nearly all of which time has already been booked by Walter Fritschy (Western Manager for Mr. Proschowski), 225 Bryant Bldg., Kansas City, Mo.



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Caroline Beeson Fry Gives Some of Her Ideas Regarding Teaching Voice

It takes but a few minutes of conversation with Caroline Beeson Fry to determine that she is a wholehearted believer in her profession, that of vocal pedagogue. It also soon becomes evident that she has very clear ideas as to the principles that should govern the career of the successful singing teacher.

It was in the theories and methods of Percy Rector Stephens that Mrs. Fry says she found the truth regarding singing that she had been seeking for a number of years. She told the writer that during her student days she tried many singing teachers, but that they did not seem to know the great truths of voice and its production. She also said that it was after only three lessons with Mr. Stephens that she realized that what he had been telling her was the truth. And apparently it has been upon this rock—knowing and teaching the truth—that Mrs. Fry has built up her method of teaching.

"During the early stages of music study," said Mrs. Fry, "there is a certain amount of intolerance manifested by the friends of music students in regard to the efforts of all but the most obviously gifted. 'What is she studying for,' or 'Why is he trying to sing,' is a remark often heard from the lips of the scornful, who may themselves spend most of their time on bridge or some other equally barren pursuit. The explanation is that anyone has a right to study music who desires to. All knowledge should be accessible to all people. No one should be prevented from studying music any more than from studying mathematics or history. The American Academy of Teachers of Singing gives twelve reasons for studying singing. Three of these reasons—all of them interesting and excellent—are to the effect that singing brings new aspirations and new buoyancy into life through the absorbing pursuit of an ideal; that singing as a means of self-expression is a medium for pent-up emotions, and that singing, though followed with no thought of professionalism, gives pleasure to one's self and ultimately to one's friends.

"The same people who object to the amateur's studying singing," continued Mrs. Fry, "also challenge the right of the teachers to accept these students. 'What is she (or he) taking their money for?' they inquire. The reply to this is that, from an ethical standpoint, teachers must be guided by certain inflexible principles—they must not hold out extravagant and certain promises as to a career when pupils ask advice; and, in fairness to all parties, teachers must not accept pupils in whose work they cannot be interested.

"Of course, it is obvious that, since individual cases are so different, it is not easy to set hard and fast rules. It is very difficult to tell at the beginning what may be achieved in a profession where voice, physique, intelligence, musicianship, and character are equally vital in the end. Voice and physique, it is true, seem most important at first, but intelligence, musicianship and character determine the final laps of the race. The study of singing means the gradual development of all these, and through them a release of feeling and imagination. A teacher is justified in advising a person with a fair share of each of these qualities to study singing. She can tell the student that if he is a good 'sticker' he can get somewhere in it, but that he must learn to 'take his bumps,' to come up wiser and more purposeful from each defeat, and to study for the love of it—not for what he hopes to get out of it.

"The discernment of talent is sometimes more a matter of the teacher's instinct than of conscious appraisal," said Mrs. Fry in conclusion. "The latter sees and hears the obvious. Instinct realizes the difference between the degree of talent and the degree of release. Some of the finest talents are deeply buried and must be dug out by faith before they can grow on their own strength. In these cases the teacher's work is not only to teach voice and music, but to try to reach the inner personality and build up its confidence in itself. Interpretation in music is a manifestation of this inner personality.



MARIE POFF-HAHN,

of Des Moines, Ia., who spent some time in August in intensive study with Sibyl Sammis MacDermid (right) in New York City.

What people have must be their own, gradually developed by the growth of understanding and technic.

And here we have, perhaps, the keynote of Mrs. Fry's ideas with regard to teaching. Individuality must be preserved. The particular talent of each pupil must be directed and developed, but by no means are spontaneity and originality of interpretation to be sacrificed in order to cast each voice into the same unimaginative mould. G. N.

Stadium Concerts

MONDAY, AUGUST 19

The chill in the weather on Monday evening resulted in a smaller attendance than usual at the Stadium, but a program containing two numbers by Richard Strauss was enticement enough to induce many a music lover to brave the cold. Smetana's overture to *The Bartered Bride* was Mr. van Hoogstraten's first offering, following which came the principal feature of the evening, Strauss' *Thus Spake Zarathustra*. In the performance of this exacting number both orchestra and conductor distinguished themselves. Triana, by Albeniz, and orchestrated by Arbos, was played for the third time this summer, and, also for the third time, was encored. Salome's Dance, the other Strauss number, the two Elegiac Melodies for strings by Grieg and the overture to Tannhauser were also given their due share of applause.

AUGUST 20 AND 21

The last but one of the special events at the Stadium this summer was the dancing of Anna Duncan, to the accompaniment of the Philharmonic Symphony Orchestra under the guidance of David Mendoza, former conductor of the Capitol Theater.

Miss Duncan, a former member of the Isadorables, who were trained under the late Isadora Duncan, has been frequently seen here in recital, and performed last summer at the Stadium with a number of her pupils. This time she gave solo dances to music of Gluck, Chopin, and Schubert. Her litheness, poetry of motion, together with her physical and facial attractiveness gave much pleasure to an audience of about 10,000. Mr. Mendoza contributed Tchaikowsky's fourth symphony, a Bach gavotte, dances from Smetana's *Bartered Bride* and Berlioz's *Rakoczy March*. The program was repeated on the evening of August 21.

THURSDAY, AUGUST 22

Thursday night's concert consisted of Wagner, Wagner and more Wagner. True, it opened with Bruckner's Seventh Symphony (played for the first time at the Stadium), but as the adagio movement of this work is supposed to be a dirge in Wagner's memory, the entire program may be said to have been dedicated to the grand master of opera. The excerpts played were, the prelude and finale from *Tristan and Isolde*, Siegfried's Rhine Journey from *Götterdämmerung*, Traume, the prize song from *Die Meistersinger* and the Magic Fire Music from *Die Walküre*.

OVER THE WEEKEND

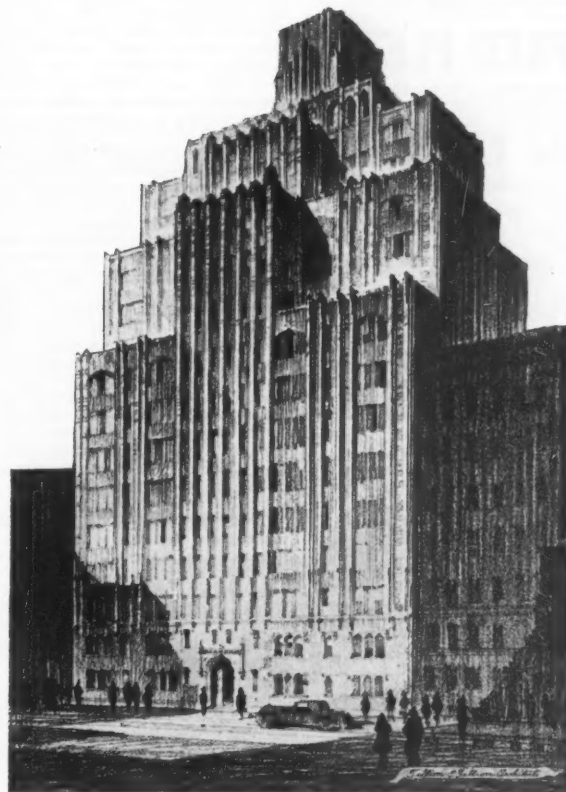
On Friday night the lowering skies and fitful showers drove players and listeners indoors, and the musicians once more took the opportunity to play cool and cool. The overture to Gluck's *Iphigenia in Aulis* came first, after which, in Beethoven's Pastoral Symphony, Mr. van Hoogstraten once more conducted the rustic picnic party to the fields, only, of course, to drench them with the orchestral thunderstorm in the fourth movement. Ravel's *Spanish Rhapsody*, the Love Scene from Strauss' *Feuersnot* and the ever-popular *Nutcracker Suite* of Tchaikowsky completed this night's list.

Saturday's program introduced to the Stadium repertoire a valse, April Night, by Bruno Labate, first oboist of the orchestra, who directed his own composition. It proved to be as full of delicacy and freshness as its title, and earned hearty applause for conductor and players. Generous applause was the order of the evening, and after Tchaikowsky's *Marche Slav*, third on the program, Mr. van Hoogstraten was recalled no less than seven times. Other numbers were Schubert's overture to *Rosamunde*, the Strauss tone poem *Death and Transfiguration*, Andante Cantabile (Tchaikowsky), Rimsky-Korsakoff's *The Flight of the Bumble-Bee* and the Caucasian Sketches of Ippolitoff-Ivanoff.

Exceptionally fine weather and an array of tried and true favorites of the Stadium patrons drew an even larger audience than usual on Sunday. Schubert's Symphony in C major; the overture to William Tell by Rossini; a Strauss waltz; Handel's *Largo* and Tchaikowsky's overture, 1812. The Rossini piece brought an encore, The Londonderry Air.

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"You don't know what you have here! It isn't an orchestra, it's a miracle!" Those were the words of Albert Coates in a brief and characteristic address which welled from his lips under the stimulus of an almost unparalleled ovation accorded him at his last appearance as guest conductor at the Lewisohn Stadium concert on August 15. What the members of the Philharmonic-Symphony Orchestra thought of him they were not in a position to express verbally; but the most casual observer could see that they were completely enthralled by the extraordinary personality and loveliness of their distinguished leader. In mute tribute they tendered him a wreath and a mammoth bouquet.

Immediately preceding Mr. Coates' spontaneous and heartfelt words a group of his admirers had presented the popular conductor with a bust of himself, made by Joseph Hovall, a young Russian-American sculptor, for whom the Herculean model had posed at his apartment in the Majestic Hotel. The presentation was made by Peter Hugh Reed, an editor of the Etude and close friend of Mr. Coates.

After the final number, the conductor's own scherzo, based on an episode in Dickens' Pickwick Papers, the applause and cheers lasted almost half an hour. The brass section of the orchestra struck up "For He's a Jolly Good Fellow," the audience hurled straw hats and seat-mats into the air, and the full orchestra improvised "Auld Lang Syne." All of which moved the recipient of the demonstration to a second short but heartfelt speech.

Then Mr. Coates and his inseparable amanuensis, Robert Nobile, made a dash for a taxi, to take them to the Cunard pier in time to board the Mauretania, which was scheduled to sail at midnight. Favorable traffic conditions enabled them to make their objective within the very limited time of eighty minutes.

To interview a man of Albert Coates' type is a most difficult matter, especially when he is surrounded by a gathering of good friends. Men of eminent attainment do not like to talk about themselves. Men of hospitable and jovial disposition completely merge themselves in the agreeable task of catering to the entertainment and well-being of their assembled guests. Thus

it was that, at a luncheon at the Hotel Majestic on August 13, the writer of these lines, who had been deputized by the MUSICAL COURIER to obtain from the conductor his views on Beethoven, Bach, Brahms, Wagner, the moderns, the future of opera, the relative merits of actual and canned music, America's position in the musical world, and the various other burning issues in the tonal world, found it next to impossible to subject his intended victim to anything like an exhaustive catechism.

First his entire attention was demanded in posing for the finishing touches of the bust that was being made of him by Mr. Hovall, the sculptor of Queen Marie and King Ferdinand of Roumania. Stripped to the waist, the tall, bronzed and muscular subject exposed his powerful frame to the critical scrutiny of the artist and the admiring gaze of his friends. Under the deft fingers of the sculptor the clay was moulded into a striking and animated likeness.

The sitting over, Mr. Coates dashed into his bedroom, where, after demonstrating the use of a Savage Health Motor which he employs to keep himself physically fit, he donned a white silk shirt of the dimensions of which a John L. Sullivan might have been proud. The resplendent shirt later played a prominent part at the luncheon, when, the weather being Augustly warm, the genial host asked and obtained permission of the maitre d'hotel and his guests to remove his coat.

Before being allowed to descend to the dining room for lunch Mr. Coates was subjected to a flash light bombardment by representatives of the World, Times and Mirror and International News Reel. The accompanying picture of the conductor standing next to the Hovall bust is a sample of the work of the news photographers.

Descending to the spacious, high-ceilinged dining room of the old Majestic (which, Mr. Coates rightly remarked, is still the most attractive hotel in New York) the party grouped itself around a large circular table. To the right of the host was Miss Dorle Jarmel, head of the publicity department of the Judson management, and despite her serious calling a most attractive and charming young woman. To the left was Maurice Van Praag, personnel manager of the Philharmonic-Symphony Orchestra. Then



ALBERT COATES
standing beside the bust of himself, by Joseph Hovall. The bust was presented to the popular conductor at his final Stadium concert on August 15 by a group of admirers.

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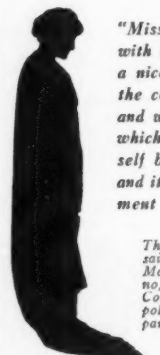
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The New York Herald said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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there was Peter Hugh Reed, who two days later made the bust presentation at the Stadium, and, lastly, the writer of these lines. The well-chosen lunch was punctuated by animated conversation (on many topics besides music), of which the witty sallies and well told anecdotes of the host were the feature.

Turning to Mr. Van Praag Mr. Coates said: "When the Philharmonic comes to London next spring with Toscanini I am going to give a big dinner for the boys, at which I shall introduce them to as many of the leading English musicians as I can get to come. Of course I shall ask my dear friend George Bernard Shaw, who will give you fellows lots to think of and laugh over. He's a wonderful man, and knows something about everything—he's a veritable cyclopedia. Between the people I have in mind there should be some good new jokes concocted for the world."

The next moment, in more serious vein: "I have been making a big drive for the creation of a fund similar to the Sir Ernest Palmer fund of London. The Palmer fund brings to public performance the compositions of British composers, and it is due to it that we now have a very serious and first class school of contemporary British composers. I would like to see the same thing brought about in America. I am sure there is lots of unknown talent here, and it needs encouragement and material help. I am trying to interest the Juilliard Foundation and to have the Harriman Orchestra perform the chosen works. It would be a godsend to American composers. How can you have a national opera without national composers? Take the Russian school, for instance—its greatness lies in the fact that its music springs from the soil."

Asked as to his immediate plans, Mr. Coates said: "I am due in Berlin on August 30, to conduct opera at the Staats Theater Unter den Linden until the end of October."

"Yes, and he forgot to tell you that he is the first foreign conductor to be steadily engaged in Berlin since the war," chimed in Miss Jarmel. A somewhat reproachful look from the first foreigner rewarded her interpolation. "By sailing on the Mauretania on Thursday night I shall be able to spend a whole week at my villa in Italy before taking up my Berlin work," continued Mr. Coates. "You remember last summer you published some snapshots of George Bernard Shaw and myself at the villa and on the lake."

"On October 14 I shall be in London to open the season of the London Symphony Orchestra. I am the regular conductor and will tour with the organization. Part of the season there will be guest conductors. On December 7 my opera, Samuel Pepys, will have its premiere in Munich, with Hans Knappertsbusch conducting. I shall be in Munich to lead the second performance of my work. No, in a sense it is not the only opera I have written, as I am completing a second one, entitled Assurbanipal. The gentleman with the almost unpronounceable name was the last king of Assyria, before it became Babylonia. Next summer I will take part in the Berlin festival, May and June, and in the Munich festival, July and August."

Other facts regarding Mr. Coates' past activities, which were elicited by dint of the most insistent and tactful questioning, were, that he wrote a tone poem, The Eagle, for the Leeds Festival (England) in 1925, and later remodelled the work into a symphony; that he has finished another scherzo, entitled Giant Robber Nightingale, and based on a Russian fable; that before coming to America he had recorded the B minor mass of Bach for the English Victor Company with the London Symphony Orchestra and the Royal Philharmonic Chorus of London. Here again Miss Jarmel, who has an almost Boswellian knowledge of the conductor's doings, interpolated: "Mr. Coates is the most popular recording conductor in the world. Especially in Germany, where his Wagner records are enthusiastically received whenever they are performed—and that is often."

Again a somewhat disparaging glance from the recipient of the compliment. But the eulogy really could not have displeased him so much, as he seated himself at his Steinway grand, and with excellent technical facility played parts from his Giant Robber Nightingale scherzo, "just to show how typically Russian it is."

What he played proved (a fact that the performance at the Stadium on August 4 of his Pickwick scherzo had before demonstrated) that Albert Coates is one of the few eminent conductors that can compose music which is not of the "Kapellmeister" variety. As a composer he has a musical message for the world, and he delivers it in terms untrammelled by his vast experience as a conductor of other men's works.

The Pickwick scherzo was written within the short space of four weeks' time, a fact that is said to have given Mrs. Coates some misgivings as to its quality. If she really did experience any such misgivings, perhaps the following critical estimates may serve to dispel them. From the N. Y. Herald Tribune: "Mr. Coates' scherzo is spirited and graphic. We hear the call of the postillions,

the rolling of the wheels of the postchaise; a prominent figure in the strings expressing, with metrical preponderance, what Rachel's conscience tells her about Wardle's view of the affair; sounds of the pursuing postchaise, etc. The music has marked pictorial effectiveness, especially in its momentum, its ability to convey the impression of vehicular motion and pursuit, and possesses an engagingly humorous savor . . . Mr. Coates' scherzo is a work we should like to hear again."

The reviewer of the Evening Post said: "It is light, agreeable, stimulating and has humor and the quaintness of an elopement in a horse-drawn vehicle. It went with spirit last night and made an excellent finish to an entertaining program."

The Telegram, under the head, "Coates, With Own Composition, Captivates Stadium Audience," wrote: "Albert Coates leaped into local fame as composer with his 'Scherzo from the Pickwick Papers.' The contagion even caught the members of the orchestra, who worked their hands off in frenzied appraisal upon its conclusion . . . So ingeniously tonalized that it raised hearty laughter in the audience."

Lunch over, and the much harassed subject of journalistic inquisition showing no further disposition to discourse upon things Coatesian, there was nothing left but to wish farewells and au revoir. Reminiscently, the impression gained after a couple of hours in the company of Albert Coates is that of a virile, jovial, witty and colorful personality—a man of exceptional gifts and real achievement, who hides underneath a genuine bohemianism and bonhommerie an earnest devotion to the highest artistic ideals and a directness of purposes and force of character that cannot be gainsaid. A man of the hour is he, but also a man of many future years.

J. L.

Crooks Off for Europe

Sailing August 27 on the SS. America was Ricard Crooks, who goes direct to Germany and will start a solidly booked tour of that country, Austria, Czechoslovakia, Poland, France and the Scandinavian countries.

This makes the tenor's fourth concert tour of Europe, where he has probably scored one of the biggest successes of any American singer in years. Crooks will sing in the leading operas in Berlin, Hamburg, Vienna, Stockholm and Budapest.

In Paris he will make his debut in October. During September, October and November he will fulfill over fifty engagements of major importance on the continent. He will return to New York on November 25 by flying connections in Europe and fast steamer from a channel port to open his American season with three performances of Moussorgsky's Boris Godunoff to be given for the first time in America in the original version by the Philadelphia Orchestra under Stokowski. Thereafter Mr. Crooks will immediately start a transcontinental concert tour, singing in such important centers as Toronto, Syracuse, Washington, Chicago, two New York recitals at the Town Hall on January 22 and February 19, Louisville, Cincinnati, Detroit, Boston, Richmond, Tulsa, Colorado Springs, Los Angeles and San Francisco.

Fox-Jones Recital for Bridgeport

From announcements already published it would appear that the Ethel Fox-Allan Jones operatic costume recital has "caught on" and is in demand for the coming season. The latest of such appearances for the soprano and tenor announced is on the Community Concerts Course in Bridgeport, Conn., on February 27.

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DORA A. CHASE, Carnegie Hall, New York City. Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.

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INFORMATION AND BOOKLET ON REQUEST

MUNICH MUSICAL MEANDERINGS

By Sigmund Spaeth

A casual visit to various musical performances in Munich and elsewhere, during a brief vacation from Community Concerts, leads to the conviction that the Germans still enjoy music more than any other people in the world. The audience at the Wagner and Mozart festivals is, of course, largely American and English, but even here the German spirit rules, and one feels at once the predominant interest in the music itself rather than in the virtuosity of individuals.

Thus it was possible for Frau Feuge-Friederichs to sing Elsa in Lohengrin on Friday evening, and then to appear as the first flower-girl in Parsifal on Sunday. Here is a voice, by the way, that makes most pleasant hearing, with a bell-like clearness that sounds even over Wagnerian orchestration. The Lohengrin that Baron Frankenstein offered at the Prinz-Regenten Theater was altogether a noteworthy event. The real star was Elisabeth Ohms as Ortrud, a wonderfully sinister yet beautiful figure, with a gorgeous voice. A powerfully supporting Telramund was Wilhelm Rode, and these two actually "stopped the show," in spite of its generally high level. We Americans were particularly impressed with the handling of the chorus in the big scenes, where every suggestion of routine or artificiality had been eliminated, and by the truly transcendental effect produced by the gradual appearance of the swan, first a mere spot of light on the horizon, and never a mechanical toy of papier-mache.

Paul Schmitz proved himself an efficient musical director and Fritz Krauss was an adequate Lohengrin, handicapped by a distinctly unheroic personality. Another example of balance came in the role of the Herald, ably sung by Hans Nissen, who was later to present an impressive Amfortas and a highly satisfactory Kurwenal. Alexander Kipnis, of the Chicago Opera, "guested" as a sonorous King Heinrich.

Our own Gertrude Kappel proved herself an excellent Kundry in the Sabbath music-drama, sharing the individual honors with Paul Bender's Gurnemanz, also a familiar figure to Metropolitan subscribers. But Parsifal likewise made its greatest impression with an ensemble, this time the much-abused flower scene. Klingsor's garden was not artificially floral. The girls themselves

were the blossoms, appearing in rather oriental costumes of bewildering color scheme. The music came off superbly, without interference by the action, and Kundry herself was merely a normal part of the scene.

Erik Wildhagen was an histrionic rather than a vocal Klingsor, suffering from a persistent wobble, and Fritz Fitzau, the Parsifal, never quite overcame his handicaps of stature and production. The dead swan of the first act, incidentally, looks just as silly in Munich as at the Metropolitan, and the hurled spear is plucked from an obvious wire in equally absurd fashion.

Tristan und Isolde had its ups and downs. On the up (and up) side was the Isolde of Mme. Ohms, dramatically thrilling, a perpetual climax, with a final Liebestod so moving as to make one forget the ridiculous contrast afforded by Otto Wolff's Tristan. Even a tall and fairly well-built tenor could hardly have competed with the statuesque loveliness of Ohms, but Wolff added to his utter lack of physical conviction a pathetically bad vocalism, which in the long death-scene created almost audible agony among the listeners. Evidently good German tenors are still scarce. Paul Bender did well with King Mark, and the excellence of Nissen's Kurwenal has already been mentioned.

One gets the impression that the Munich Orchestra is not so good as that of the Metropolitan (nor did Knappertsbusch show much distinction as a conductor) although it gains by being hidden from the audience. For some reason it seemed difficult for this band of players to get under way, and the preludes to both Parsifal and Tristan were very ragged. In the latter opera there was also too much of a dynamic level (mostly fortissimo) so that even in the small and acoustically perfect theater the singers were often drowned out. Nor did the chorus compare favorably with Mr. Setti's from a musical standpoint, although far better directed in action.

Other memories of this glimpse of Wagner in Munich include the full dress at four o'clock in the afternoon; the scramble for beer in the first intermission, and the elaborate sit-down dinners with wine in the second; the warning trumpet-calls, consisting of motifs from the opera itself; the prompt closing of all doors with the extinguishing



WALSKA AS A CHATELAINE.

This is Ganna Walska's new chateau near Paris, which she purchased recently as a haven where she could rest and study when the distractions of social life become too onerous for the Madame.

of lights, leaving stragglers permanently in outer darkness; the complete absence of applause at Parsifal, and the elimination of curtain-calls at the other operas; inadequate taxi service on the way home; M. H. Hanson, very slender and youthful, after taking the cure at Karlsbad; Pitts Sanborn, not so slim, but not so old either; Baron Frankenstein's monocle and urbane suavity, and, finally, Marcella Craft, now a fixture in Munich, teaching successfully, giving occasional recitals and guest performances, and listening telephonically to the festival operas, while she makes an occasional note in the scores that have come down to her from Wagner's own Bayreuth days.

There is a temptation to add a few more random impressions of this vacation music in Germany. A lovely memory remains of the Midsummer Night's Dream, performed in the courtyard of the old Heidelberg castle, real torches flaring up among the ruins, a real fairy glade and a regal background for the court of Theseus and Hippolyta, with Mendelssohn's music bluntly eliminated, but with the substitution of a surprisingly effective modern score, and an inimitable Puck by the Sokoloff who was seen in New York with Max Reinhardt.

And in Munich one cannot forget a Mozart evening in the Brunnenhof of the Residenz palace, a quartet, some brass ensembles played from the illuminated tower, and the Haffner-Serenade complete, with a huge, attentive audience, magically responding to the mere announcement of the program, never applauding between movements, many standing throughout (for one mark's admission) back of the fountain itself, which plays whenever the music ceases, every window in the old court-yard adorned with its row of lights along the sill, graceful iron scroll-work in the background of the musicians themselves, on their raised out-door platform.

Then, by contrast, the Platzl, with its native Bavarian folk-musicians, rough jokes by Weiss Ferdl, who writes most of the shows, Schuhplattler dances, guitars, fiddles, songs in broad dialect, much smoke, beer and laughter. Another happy audience at the Gaertnertheater, listening to Wiener Blut, a little thin in its humor, but performed with zest by a well-balanced stock company, and musically imperishable and unbreakable. The Benz cabaret, struggling with its own interpretation of Whoopee, dancing to a near-jazz orchestra, and fea-

(Continued on page 17)

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TITO SCHIPA

gives a reception to the cast of his operetta, *Princess Liana*, following the premier performance at the Teatro Adriano, Rome, June 22, 1929. The principals in the cast were as follows: *Princess Liana*, Miss Sardi; *Lulu*, Miss Primavera; *Zozo*, Mr. Riccioli, and *Wilfredo*, Mr. Marescotti. Mr. Bazan was the conductor. Negotiations are now under way for its New York production during the coming winter.

turing Elmer Spylglass, a Negro, whose best encore is *My Old Kentucky Home*, self-accompanied. The Sarraani Circus, in which American Indians and cowboys battle endlessly to the strains of *Marching Through Georgia*, and, finally, Charlie Chaplin in *The Gold Rush*, featuring such recent American tunes as *Sit Down, You're Rocking the Boat*, and with a stirring rendition of *The Holy City* at a moment when the people on the screen are obviously singing *Auld Lang Syne*. Music in Munich is a pretty continuous affair. They don't have to listen to it more than about twelve hours a day. But how they do enjoy it!

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Music Season Closes At Chautauqua

Albert Stoessel Accorded Praise as Conductor of Orchestral and Opera Performances

CHAUTAUQUA, N. Y.—The final concert of the six weeks' season was given by the symphony orchestra, under the leadership of Albert Stoessel on August 17. An audience estimated at 7,000 filled every available seat in the open air amphitheatre and stood several files deep around the outside. At the close of the concert Mr. Stoessel was called upon to reply to Prof. Davis Edwards' words of appreciation in a short speech in which he expressed his gratitude toward the audience in supporting so wholeheartedly the programs of symphonic music which had been given during the summer. Enthusiastic applause was accorded orchestra and director. Weber's *Der Freischutz* overture opened the final program, which included the prelude to Wagner's *Lohengrin*, the Fifth Symphony of Tchaikowsky, and the Paganini-Wilhelmj violin concerto in D major played by Mischa Mischaikoff, concert master of the orchestra and admirable soloist. Mr. Mischaikoff gave an exhibition of pyrotechnics rare even for an accomplished virtuoso. The almost insurmountable difficulties of the work were handled with the complete ease and assurance of the master technician and artist. He was recalled many times at the conclusion of his solo and finally responded with an encore, the *Preludium* from the sixth solo sonata of J. S. Bach.

August music week was observed for the final week of the orchestral season. A concert every evening and two matinees comprised the week's program. On Tuesday, August 13, the orchestra gave Bloch's symphony, *America*, for the first time at Chautauqua. The performance of the work was



FRITZ REINER,

who devoted his vacation to sailing on the Mediterranean. After successful concerts in Milan last June at La Scala, Mr. Reiner spent some time with his mother in Budapest, travelling leisurely to Italy. Mr. Reiner, with his daughter, returned to America this week.

excellent in every way and the final hymn, sung by the Chautauqua Choir, was given in spirited manner. The symphony met with favor if the spontaneous applause of the audience was any evidence. On the same program were Grotty's overture to *L'epreuve Villageoise*, Holst's Japanese suite, and two selections from *Faust*, sung by Alfredo Valenti with success.

Two novelties were presented by Mr. Stoessel for the concert on August 16. They were Harriet Ware's song for soprano and orchestra, *The Artisan*, and Robert Crawford's *Nocturne*, for mixed voices and orchestra. Both of the numbers proved works of considerable merit. Miss Ware's composition sung by Milo Miloradovich, designated a dramatic tone-poem, was well named, for the dramatic feeling was sustained throughout. It had a mood of real beauty and Miss Miloradovich seemed well suited to interpret its pages. Mr. Crawford has been heard here during the summer as baritone soloist for major concerts, but on this occasion stepped into a new role as composer and conductor. The *Nocturne* was a delicate piece of impressionism set to words of Adeline Rubin. Brownie Peebles sang the solo part and a picked chorus of eight sang the ensemble portions.

On August 12 the Chautauqua Opera Association gave its final presentation of the

season when the company was heard in Gounod's *Faust*. Those taking part in the production were Milo Miloradovich as Marguerite; Judson House, Faust; Brownie Peebles, Martha; Alfredo Valenti, Mephistopheles; Robert Crawford, Valentin; Marion Selee, Siebel, and Arthur Holmgren, Wagner. Under the direction of Albert Stoessel, the company performed the five acts of the opera in magnificent manner, the audience reaching an enthusiasm at the conclusion which brought repeated curtain calls to conductor and cast. Margaret Linley's settings for the opera contributed in a large part to the success of the production. They were simple but preserved the traditions of operatic past in a most effective way. Throughout the season Miss Linley has displayed superb imaginative insight in making her scenery a creative part of each production and showing a competent knowledge of her craft in the artistic economy of her work.

D. N.

Eleanor Spencer Coming Here

Eleanor Spencer, American pianist, who has been touring abroad for several years past, will return to America next winter, under the management of Richard Copley, and will play a recital in Carnegie Hall on Saturday afternoon, January 18.

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Thomas James Kelly Active in Cincinnati

Thomas James Kelly has been identified for years with the art of diction and his views have been sought with enthusiasm. He has lectured before most critical and sophisticated audiences, as well as before national conventions on the subject of diction, his lectures being modestly entitled *Some Observations on Our Language*. Not only in



© Bachrach
THOMAS JAMES KELLY

recitals with Mrs. Kelly has he demonstrated what he teaches, but his students always show by their singing that they can practice what he preaches. The recitals given by his advanced students are always notable because of their high literary as well as musical value, and the diction of these students is always commented upon as being of unusual clarity and expressiveness. Mr. Kelly contends that diction is something much more significant than pronunciation, which is, of course, included, but to which the art of diction is not confined.

Mr. Kelly has frequently stated in his lectures that much of the inspiration he has felt for the study of our own language has been due to his own continuous and intensive study of other tongues. He requires from each student who essays German Lieder, French and Italian songs or arias, a careful, intelligent and sympathetic study of those languages, and foreign teachers are always emphatic in praise of their work.

In the art of program making Mr. Kelly

has few equals; his programs are always carefully "composed," as he terms it, and they have a purpose and a coherence seldom encountered. To enumerate a few may indicate the idea: *Songs of Tomorrow* and *Ballads of Yesterday* (a charming set of contrasts between the very modern and the ancient); *May Day Program*, Featuring Irish Poets (a very unique presentation of the poetic achievements of a new school which is attracting great attention; *Modern Song-writers* (a comparative study of the newer composers of Italy, France, Germany, England, and the United States); *A Recital of Songs and Airs, Dialogues and Duets*; *Early American Music* (two programs), including Indian, Colonial, Revolutionary, Mountain, Creole, Spanish-American and Negro; *Traditional Songs and Ballads*; *Tudor Times and Tunes* (season 1929-30), etc.

Mr. Kelly's musicianship and general culture along literary lines have been exemplified through his writings and lectures, and a few seasons ago he was invited to give a course of thirty lectures on the *Appreciative Study of Music* at the University of Cincinnati. So successful were these lectures that a similar course was arranged for and given by Mr. Kelly during the following season, and he has been engaged to present a course along the same lines during the coming year. These lectures are attended by about four hundred students, and, owing to the high aim of the lecturer, his reverent attitude towards his art, combined with his human touch, and the sympathetic response of the students, the lectures have contributed much to the general advancement of musical education and of culture generally.

Mr. Kelly's teaching is not limited to students of advanced experience, but he takes a special delight in the gradual development and unfolding of younger students. Some of his very best and most artistic singers have had practically all of their work under him. He has made a great study of the physiological and psychological sides of the development of the human voice, and one of the characteristic features of his teaching is the fact that his students preserve the freshness and the original natural timbre of the voice which distinguishes one person from another, while adding the refinements and the artistic graces and subtleties of the trained voice.

Mr. Kelly has demonstrated his confidence in his ideas by having them published from time to time in the musical press whose columns are read by those most interested, and, some seasons since, the *MUSICAL COURIER*



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printed a whole series of such articles. Mr. Kelly's satisfaction over the many letters received in connection with these articles was, as he himself says, "one of the most delightful experiences of his career."
R. B.

Flora Mora Becomes Mrs. Enrique Giro

Several years ago a comely young Cuban girl gave a piano recital in Carnegie Hall, New York, winning many encomiums from public and press for her beautiful, poetic playing. Other appearances in the metropolis brought her increased fame, and last year she won plaudits in Europe, all of this



FLORA MORA
(Mrs. Enrique Giro)

having been chronicled in the *MUSICAL COURIER*. Returning to her native Cuba, she established the Conservatorio Granados, also becoming president of the Havana League for Modern Composers, both important factors in the progress of music in Cuba. Her latest venture was that of marriage to Enrique Giro, a journalist, musical critic, director of the Academia Giro, in which commercial courses are taught; he is likewise confidential advisor to Dr. Cespedes, Minister of Public Works. "He is a very nice fellow, very clever, and we are of similar tastes and ideals," says Senora Mora-Giro. Following her decision to marry, she composed a Wedding Prayer for chorus, with soprano and tenor solos; it was sung at the Wedding Mass, Maria Adams and Titi Escobar being the soloists. The church was packed with friends of the couple, pupils of Senora Mora-Giro, musicians of note and society in general. At the close of the Mass the couple marched from the altar under a laurel arch, their path being strewn with roses by chorus and friends. Senora Mora-Giro's many New York friends will tender best wishes, with special felicitations to the happy bridegroom.

Dr. Carl in Swiss Alps

William C. Carl is spending several weeks in the Swiss Alps, preparing for the coming season and incidentally taking a cure while there. Dr. Carl was invited to serve as chairman at the morning session of the Anglo-American Conference held in Lausanne on Tuesday, August 6, replacing Dr. Walter Damrosch, who was unable to attend.

A busy season awaits Dr. Carl in September on his return to New York. At the Guilman Organ School the bookings are already large and the list of applicants for the Free Berolzheimer Scholarships is as much sought for as previously. This year the competition bids fair to be a keen one, with many contestants on October 4 when the examinations are to be held.

To those who aspire to become expert organists, the course of work at this popular school appeals in a large degree. This year, church service playing will be largely featured in its many phases. Not only the playing of the service itself, but also the art of choir conducting, diction, phrasing, interpretation, how to prepare musical services, accompanying the oratorios and cantatas, chanting, and registration are gone over. Organ recitals and their preparation are looked after in detail with many opportunities for the students to play at the sessions of the master class held weekly.

Students are aided in securing positions, also in substitute work. Fifty are now playing in New York City churches and hun-

dreds throughout the country hold prominent positions as organist and choir master.

The thirty-first year of the school is scheduled to begin Tuesday, October 8. During Dr. Carl's absence in Europe the members of the faculty and students are substituting for him at the various services in the First Presbyterian Church. Among them are Willard Irving Nevins, George William Volkel, Hugh McAmis, Ruth Palmer Sullivan, Zarina Hicks and Pearl Haug.

Mme. Soder-Hueck Vacationing

Ada Soder-Hueck recently brought to a close a very successful summer master class at her Metropolitan Opera House studios, and is now enjoying a well earned vacation on the Jersey coast. This master class followed an equally busy winter teaching season, during which another of her artist-pupils, Gladys Burns, made an excellent impression at her New York debut.

Rita Sebastian, the possessor of a beautiful contralto voice, continues to please new audiences and both girls anticipate a busy concert season.

Mme. Soder-Hueck has pupils singing in concert, opera, musical comedy and over the radio, and who reveal the benefits of her Garcia Method of Bel Canto. Mme. Soder-Hueck will re-open her New York studios shortly after Labor Day.

Shavitch Writes from Tiflis

From the far-away Caucasus comes a card of greeting from Shavitch, much wandered American conductor, who, at home, has in hand the destinies of the Syracuse Symphony Orchestra, and who wields his magic wand over numerous orchestras in Europe and Russia. The card sent by Shavitch is dated Tiflis, July 26, and arrived in New York almost a month after it was written. It shows a photograph of an amazing range of snow-bedecked mountains, almost terrifying in their majesty.

ANNOUNCEMENT

of interest to all

PAPALARDO PUPILS

To all new students beginning work with Maestro Papalardo not later than October 15th, 1929, and to all old pupils who continue their studies during the season 1929-30, possessing sufficient vocal talent, musical ability and personality to warrant a professional career, opportunity will be given to compete for two

FREE SCHOLARSHIPS for the summer of 1930

at the

PAPALARDO MUSIC COLONY

CENTREPORT, L. I.

The judges who will hear contestants in May, 1930, and who will award one scholarship for soprano and one for mezzo-soprano, will include a music critic, a vocal teacher and a conductor. Maestro Papalardo will accompany his pupils at the piano and will have nothing to do with the selection of the winners, the decision of the judges being final. The awards will go to the two singers who in the judges' opinion are most apt to win success on the concert or operatic stage and who exhibit the greatest individual talent and artistic proficiency.

The summer study thus offered free to the two winners will include complete preparation of their programs for public recital in New York City, Fall of 1930, together with the study of operatic roles. A two-room, kitchenette and bath apartment at the Papalardo Music Colony will be placed at the disposal of the two young singers. Full enjoyment of vacation possibilities at the Centreport Colony will be theirs from June to September. Bathing, boating, fishing, hiking, tennis—on the private court—and other summer sports will add to their pleasure during leisure hours.

For further information, age requirements, etc., address
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The 48th St. Theatre will be available for concerts and dance recitals on all Sundays during the season of 1929-30. The convenient location and intimate character of this theatre makes it eminently suitable for this type of entertainment. Total Capacity of 960 seats. Bookings are now being made and dates can be reserved by applying to Saul Abraham, Mgr. Tel. Bryant 4600.

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ELLEN KINSMAN MANN, noted Chicago voice teacher, who will take a party of voice students to Europe for the 1929-30 season. They will sail on the Lloyd-Sabaudo liner, Conte Grande, on September 14, and will spend considerable time in Italy and Germany, coaching with distinguished musicians. The party will return next April.

Artists Everywhere

Frederic Baer, baritone, has been re-engaged to appear on the Community Concert Course in Scranton, Pa., the coming season. This popular singer is so well liked in Scranton that his concerts have become an annual musical event. His last appearance there was at the National Eisteddfod on July 4.

Richard Crooks, who makes his fourth European concert and operatic tour this fall, from September to mid-November, has been booked for three appearances in Budapest. The tenor will give a recital in the Hungarian capital on October 25 and sing Faust and Rigoletto at the opera on October 28 and 30 respectively.

Mildred Dilling will appear on the Community Concert Course of Norwalk, Conn., on December 15. On account of the many demands for her services both in England and on the Continent, Miss Dilling will remain abroad until some time in November.

Ethel Fox and Allan Jones, in their operatic costume recital in Williamsport, Pa., on January 7 next, will be sponsored by the Community Concert Course. As a distinct novelty from the "straight" and joint recital, this soprano and tenor combination is being unusually favorably received by local managers and clubs over a wide range of territory.

Grace Leslie, now in Europe, will return to this country in October in time for her opening concert date of the season in Bridgeport, Conn., on October 24, as soloist with the Philadelphia Simphonietta. This performance will take place on the local Community Concerts series. The contralto's first New York appearance of the season will be with the New York Oratorio Society at Carnegie Hall in Judas Maccabaeus on November 11.

Clifford W. Locke, baritone, is spending his vacation at Atlantic City, and will return to Stamford, Conn., early in September.

Leo Portnoff, violinist and teacher, is summering on the Continent, where he has made several appearances as guest conductor.

Lucy Clark Street, of the School of Sacred Music of Union Theological Seminary, has been appointed National and Washington Director of the new musical movement which is being inaugurated by the Y. W. C. A. The Association is planning an extensive musical program which will begin with the work in Washington and include

the training of directors for other centers. Miss Street is a graduate of Mount Holyoke College and a candidate for the degree of Master of Sacred Music at the School of Sacred Music, of which Clarence Dickinson is director. She has attracted attention in the musical world by the publication of the Seminary Book of Sacred Choruses and by her conducting of the International House Glee Club.

Prof. A. H. Trouk, violinist, who went to Paris this summer to spend a few months in study, will return to New York early in the fall to resume his teaching.

Nevada Van der Veer is now in Germany, making a concert tour of that country, following a busy season in America. Prior to her sailing on July 30 the contralto sang at the New York Stadium with the Cincinnati Zoo Opera Company and at Buzzards Bay, Mass. She will remain in Germany for several months, preparing additional operatic roles for her season with the Philadelphia Civic Opera Company as well as giving recitals in Berlin and other German cities. Mme. Van der Veer is scheduled to sing The Messiah with the New York Oratorio Society at Carnegie Hall on December 27.

George Lehmann's Illustrated Lectures of Great Interest to Violinists

The series of illustrated lectures which the well-known authority, George Lehmann, will deliver throughout the United States during the coming season, has excited so much comment and such varied speculation as to their purpose, that the MUSICAL COURIER decided to interview Mr. Lehmann and learn from him the exact nature of his latest efforts. Asked to state as briefly as possible the salient features of these lectures, Mr. Lehmann gave the following interesting information:

"It would take up too much of your valuable space to enter into many of the details of these lectures, but I shall try to give you a clear idea of what they aim to achieve.

"Above all things, they point to a clearer path to accomplishment than is visible to the majority of players. The waste of time, effort and money in the pursuit of right and left-hand technique is appalling, and this waste will inevitably continue so long as our violinists do not clearly apprehend the nature of their technical problems. Does it not seem absurd to spend hours and days and weeks fiddling at difficulties which the mind has not grasped?—difficulties that often are completely vanquished in a few minutes when the player fully understands what kind of physical effort they require. What I try, primarily, to impress upon my listeners is the inescapable fact that the hands and fingers are only the servants of the brain, and that all physical effort to master uncomprehended difficulties is practically hopeless. Fiddling away, five or six hours every day, accomplishes something, of course, in the matter of physical training, but the technical victories thus achieved are rarely permanent victories. The work must be done over and over again if the player's physical efforts (called, 'practising') are not based on the clearest comprehension of his problems.

"There is altogether too much guesswork, too much fruitless daily toil in the making of a violinist. Ask even our best artists how they acquired this or that bowing, and few, if any, will be able to tell you. Great talent always overrides all difficulties, intuitively finding a practical way to solve them. But how about the thousands of earnest, intelligent players who are unblest with the peculiar intuition of a Kreisler, a Heifetz or an Elman? Must they continue to plod along, hours and hours every day, merely to acquire a little technique that, at best, is ephemeral, and that must always be reacquired after the player has neglected a concerto even for a brief time? No, such drudgery can be dispensed with if the player adopts the common-sense method of learning the principles of violin technique.

"This will give you," Mr. Lehmann concluded, "some idea of the purpose of my lectures. They are intended to give the kind of help that is rarely obtained in the lesson-hour, and already they have amply proven that they will save the average teacher, advanced student and amateur a great deal of time, useless effort and money."

Duncan Dancers Arrive

The Isadora Duncan Dancers from Moscow, led by Irma, adopted daughter of the late Isadora, open their season on October 6, in Carnegie Hall. They will give four recitals in New York. The present dates are October 6, 7 and 12, with matinee and evening performances on October 12.

The eleven Duncan Dancers attained a brilliant success all over the country last year. Opening at the Manhattan Opera House on December 27, the artistic worth of their performance evoked the immediate praise of critics. At the close of last season they were ordered home by the Soviet Government, but tarried to play engagements in Berlin, Antwerp and Paris before leaving for Moscow. They returned to the United States direct from Moscow for another American tour of thirty weeks.

There are eleven members of the troupe this season. Besides Irma, the following names appear on the company roster: Maurice Sheyne, Elizabeth Mysovsky, Elisabeth Belova, Alexandra Axenova, Elena Lobanovsky, Maria Toropchenova, Vera Golovina, Valentina Boye, Lily Diskovsky, Helen Terenteva, Maria Mysovsky and Tamara Semionova. The last name is that of the Little Tamara, whose airy, graceful dancing as the leader of the Russian Girl Scouts' Song last year brought down many a house.

After the recitals in Carnegie Hall, the Duncan Dancers will visit the West and South, north to Montreal, West to Los Angeles, south to New Orleans and Havana. The Duncans were the only soloists to be engaged by the Boston Symphony Orchestra for the past season of "Pop" concerts in Symphony Hall.

Mme. Pilar-Morin in New Studios

Mme. Pilar-Morin, owing to the demolition of the apartment on Central Park West where she has had her studios for many years, has removed to larger quarters at Broadway and 110th Street. This location is perhaps more accessible as it is near the Broadway subway, street car line and the buses.

Mme. Pilar-Morin reports a busy season ahead. A number of prominent artists are coaching with her vocally and benefiting through her mis-en-scene instruction.

Oliver Stewart Convalescing

Oliver Stewart, who was recently operated on for appendicitis at the North Adams, Mass., Hospital on August 13, is now convalescing at the summer home of his parents, at Bide-A-Wee, Williamstown, Mass.

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**Pupils of Berta Gardini Reiner
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The Cincinnati Zoo Opera Company recently presented the operetta, Naughty Marietta, in conjunction with its season of



JOSEPHINE COVENY,
soprano, who has appeared in Mexico with success.

opera which it has been successfully giving for several seasons. Lydia Dozier, pupil of Berta Gardini Reiner, who is at the head of the Etelka School of Music, played the name role and, from reports at hand, made quite an impression. The Cincinnati Times Star stated: "Miss Dozier as Marietta, the errant damsel, was pretty enough to cause as much mischief as the score attributes to her and was, moreover, in delightful voice. Marietta has half a dozen songs, and it is a pleasure to record that our little Cincinnati girl had as many encores as the best of them. There even seemed a disposition to indulge in bravos for Miss Dozier." Of this same performance the Cincinnati Enquirer made note: "Lydia Dozier, effective in a role of importance, sang well and joined in the spirit of the fun that prevailed." Miss Dozier has been participating in many of the operatic performances at the Cincinnati Zoo and also

was a member of the cast of the new presentation, Enter Pauline.

Another Reiner pupil who has been making a place for herself in musical circles is Josephine Coveny who has been appearing in concert and opera in Mexico. At a recent concert which she gave at the Nacional Theater there, she received very favorable comment. Her program was made up of four groups, including numbers by Tirindelli, Puccini, Pergolesi, Tipton, Wolf, etc. The critic of El Universal said of this concert: "There was a crowd gathered at the auditorium to hear Miss Coveny, who won the sympathy of the public by her presence and art. She began her program with delightful numbers by Tirindelli and Pergolesi which she sang with poise and good taste. . . . The famous Vissi d'Arte aria of Puccini brought the hearty applause of the audience. . . . In her Spanish songs she not only sang well but pronounced a beautiful Spanish and gave to each number its right value of sorrow or passion. . . . Miss Coveny made a most satisfactory impression which she will not only make again, at her next appearance, but will augment. . . . She is a singer. She has temperament, intelligence, a robust voice and fine line of singing." Miss Coveny has so charmed her Mexican friends and admirers that she was tendered an evening of honor at which the most prominent persons of the city and environs were present.

Of her pupil, Mabel Jackson, Mrs. Reiner



MABEL JACKSON,
soprano, who is to appear at the Ohio State Fair.

is also proud. Miss Jackson's voice is a coloratura and the writer recalls it as being of bell-like quality and having an extraordinary ability for legato. Miss Jackson has been a featured artist over station WLW and will appear as the soprano with the Armco Concert Band at the Ohio State Fair to be held in Columbus, August 26 to September 1. Miss Jackson's program will include arias from Rigoletto, Louise and Cavalleria Rusticana. Miss Jackson made her debut in New York last season in Steinway Hall, having been presented by Mrs. Reiner.



WILLIAM SCOTTI,

conductor of the Hotel Manger Moorish Grill Orchestra. Mr. Scotti is a true disciple of the classics as well as a fine exponent of modern popular music. His capabilities, however, are not limited to directing his orchestra, for he also made a special study in Europe of the clarinet and perfected himself in the saxophone in America, as proved by the many lovely solos he renders. In addition to his following among the Manger Grill patrons, Mr. Scotti has many friends and admirers who listen in to his popular dance programs broadcast over the National Broadcasting system. At present he is composing a fox-trot and a waltz, for both of which he plans to have special saxophone arrangements.

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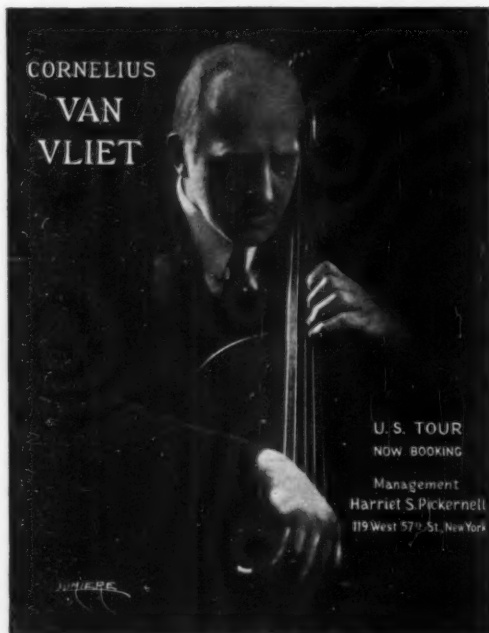
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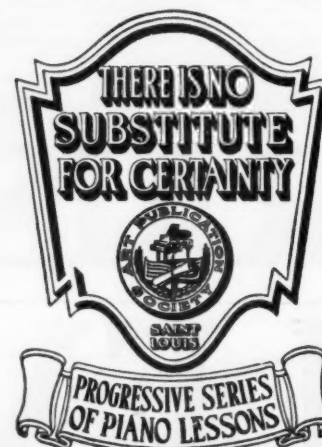
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Bruno Walter Acclaimed by San Francisco Audience

His Final Appearance as Guest Conductor of Orchestra Attracts Largest Audience Ever to Attend Symphonic Concert There

SAN FRANCISCO, CAL.—"Have you heard Bruno Walter? Isn't he marvellous? If only we could keep him here!" This is but one of such sentiments expressed by musicians and concert-goers nowadays. Indeed the whole of San Francisco and vicinity is singing the praises of Mr. Walter, who, without intending to do so, has stirred things up considerably up here. It has been the source of great regret that Walter could not remain in San Francisco long enough to conduct a Mozart opera or two, or one of Wagner's music dramas, during our forthcoming opera season. However, there is a persistent rumor afloat that Mr. Walter will return here in the near future, at which time he will not only conduct symphony concerts but also a few operatic performances, thus enabling our public to receive a glimpse of another side of his superb art.

Every seat in the lovely Woodland Theater, Hillsborough, was occupied, and many of Mr. Walter's admirers stood to hear him conduct his farewell program, which included the overture to Wagner's Flying Dutchman, Mozart's symphony in E flat major, Schubert's Entr'acte and Ballet Music from Rosamunde, Wagner's Prelude and Love Death from Tristan und Isolde, and Tchaikowsky's fantasia Francesca da Rimini.

There are few musicians who can equal Bruno Walter's sympathetic understanding of Mozart's genius and surely none who can surpass his performance of the E flat symphony. A man of culture and an artist to his finger-tips, Mr. Walter actually seems to touch the inner nerve of Mozart's immortal strains. It would be difficult to say just whether it is as an interpreter of Mozart that Mr. Walter excels or of Wagner, for his reading of the Prelude and Love-Death to Tristan und Isolde was likewise thrilling. He was supported by a fine body of strings and some excellent individual wood-winds, notably the oboe. Bruno Walter and the San Francisco Symphony Orchestra created such a spell that at the conclusion of the Tristan und Isolde the audience could not be restrained and as a single man rose to its feet to pay homage to the noted conductor. The musicians, too, joined in the demonstration by giving him a "Tusch."

Bruno Walter was not the only person to be honored on this occasion, for back stage, just prior to the beginning of the concert, the musicians of the San Francisco Symphony Orchestra gave Mrs. Leonora Wood Armsby, the efficient managing director and chairman of the music committee of the Philharmonic Society of San Mateo County, a magnificent silver vase as a testimonial of their personal respect and admiration for

(Continued on page 26)

Carnegie Hall Redecorated

With the installation of a great new pipe organ in Carnegie Hall and the redecoration of the interior of the auditorium, New York's historic music center takes a new lease on life. After the current rumors of the demolition of the building, this announcement must come as a happy relief to music lovers.

The remainder of the summer will be required for the work of the installation of the organ, and in November the new instrument will be dedicated at a gala program at which the renaissance of Carnegie Hall will be publicly celebrated. Pietro A. Yon, organist of St. Patrick's Cathedral in New York, and honorary organist for the Vatican, and who designed the tonal scheme for the organ, will give the program. The instrument, consisting of 5769 pipes, ranging in size from some thirty-six feet long and four feet across to others of pencil size and smaller, was especially designed for Carnegie, and its equipment, with complete pipe ranges for loud and soft overtones, in the manner of the old classical Italian organs, will make the auditorium the first concert hall to have such an organ.

Also to mark the rebirth of the hall the entire interior has been redecorated. The walls have been painted a rose-color, stencilled in gold with a geometrical design. To preserve the excellent acoustic qualities, for which the auditorium has been noted since its construction in 1891, a cold-water paint has been used on the ceilings.

OTTO H. KAHN SPONSORS WORLD MUSIC FESTIVAL

Novel Plan, for Winters of 1930 and 1931, Also Has Backing of George Eastman

Announcement has just been made that during the winters of 1930-31 New York is to be the scene of a world festival of music, in which orchestras and musical organizations from fifty countries of Europe, South America and the Far East are expected to take part. The plan is backed by George Eastman of Rochester, Otto H. Kahn, and other prominent Americans interested in music.

The program, as announced to the press, is, of course, as yet only tentative as regards many of its features, but it has been decided that one very notable event of the festival will be a series of musical works, played by orchestras from Vienna, Rome, London, Paris, Madrid and Budapest, and illustrating the entire history of music, while another of equal interest will be a similar outline of musical progress in America. Teachers of music will be asked to take part

in the celebration by giving programs indicative of the trend of modern musical education.

Mechanical music and its various forms and developments will also be demonstrated in a technical exhibit, and radio, sound films and phonographs will occupy a prominent place.

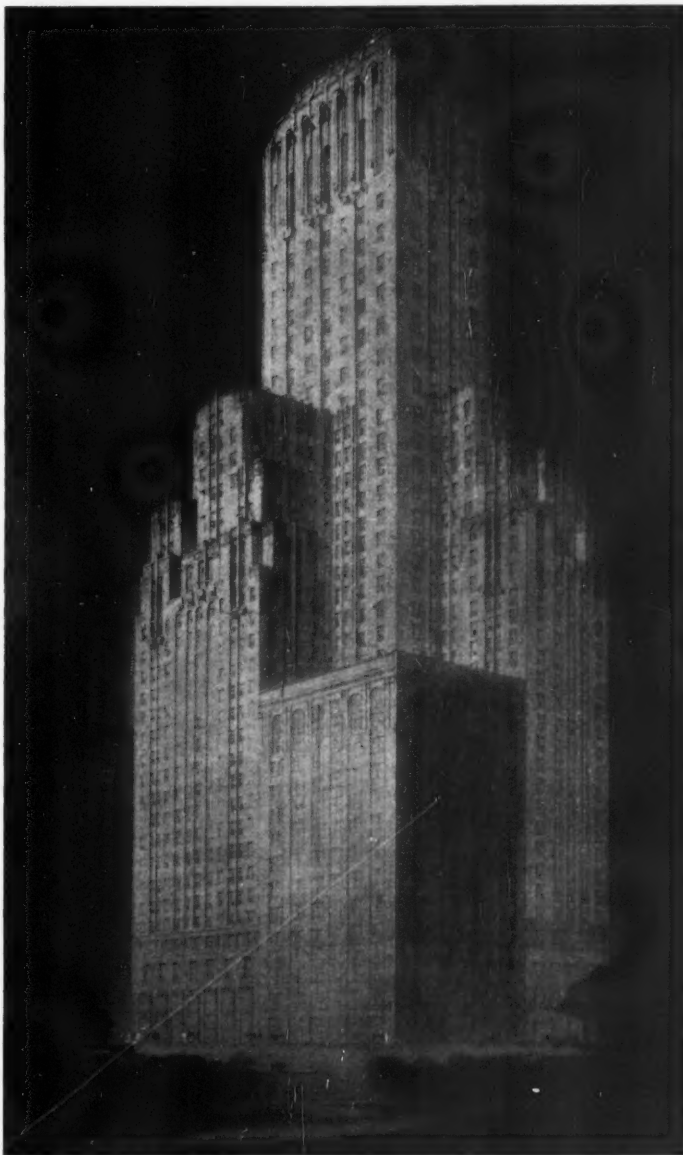
It is understood that this project is the outgrowth of the Beethoven and Schubert Centennials which have recently been held in this city. The public response to these centenary revivals was so great and the interest aroused so widespread, that Frederick N. Sard, an officer of the Columbia Phonograph Company and the sponsor of the celebrations, was encouraged to inaugurate a more far reaching and ambitious program for the coming two seasons, and, with the powerful backing he has secured, all indications are for a brilliant success.

Barbizon-Plaza To Have a Musical Hall of Fame

A special feature in the construction of the new forty story Barbizon-Plaza Art-Music-Residence Center now being erected in New York will be the American Musical Hall of Fame, wherein will be placed a series of memorial tablets to twenty of the greatest living American musicians. William H. Silk, president of the corporation, feels that the memorials will stand as a lasting tribute to and evidence of the fact that America has accomplished much in the world's musical progress in the present generation, and will serve as an inspiration to aspiring American musicians.

Through the direction of the National

Federation of Music Clubs and its local State and City organizations throughout the United States, and in Alaska, Hawaii and the Philippines, a national balloting will be conducted to select these musicians, five artists to be chosen in each of the four groups of vocalists, instrumentalists, composers and conductors. It is expected that the national voting will take at least four months to complete, returns being filed and verified through the State branches of the Federation and finally checked in New York by a special ballot committee to be composed of a noted group of editors and persons prominent in musical affairs.



WORLD'S LARGEST MUSIC-ART CENTER FOR NEW YORK.

View from Central Park take of the new forty-story, \$12,000,000 Barbizon-Plaza Music-Art Center, which is to open in January on Central Park South, in New York. It will be the first structure to house both professional studios and galleries for artists, sculptors and musicians, as well as 1,400 residence rooms. It also will include two of the finest concert halls in America, a roof solarium, gymnasiums and club features. It is owned by The Barbizon interests and was designed by Lawrence Emmons.

Conductor Goossens Offers Varied Fare At Hollywood

Bowl Concerts Continue to Delight Large Throng—Elsa Alsen Soloist at Special Concert—Fisk Jubilee Singers Make Splendid Impression

LOS ANGELES, CAL.—The symphony concert at the Hollywood Bowl on August 13, under the direction of Eugene Goossens, opened with Mozart's Overture, Figaro, followed by the Schubert Symphony, No. 1, which was the chief offering of interest. It received a delicately sympathetic reading by Conductor Goossens to which the orchestra readily responded. The scherzo was particularly intriguing. Debussy's The Sea and The Irish Tune from County Derry by Grainger were well received. Rimsky-Korsakoff's March from Antar closed the program.

Manager Brite announced from the platform that there would be a special concert Monday night of the following week at which Elsa Alsen would sing the Love Death from Tristan and Isolde, and Howard Hanson's Tone Poem North and West, scheduled last week, would be produced, this concert taking the place of the one omitted by the strike.

Thursday evening, August 8, was an evening of Modern Music, with explanatory remarks by Eugene Goossens, assuming the status of a lecture concert. Mr. Goossens' remarks were interesting and exhaustive. Prokofieff's Symphonie Classique opened the program and proved satisfying, the gavotte and the larghetto with the finale being of especial charm. Debussy's two Nocturnes—Clouds and Festivals—were exceedingly well rendered, as was his Afternoon of a Faun, played by request. The Bartok Dance Suite had many original effects, and an attractive violin solo was rendered by Sylvain Noack. The Ballet Music from his own opera, Judith, was received with acclaim. The five orchestral pieces by Schonberg had complicated orchestral effects but little beauty.

Friday evening, August 10, drew a large crowd to the Bowl when Fokine and Fokina, (Continued on page 25)

News Flashes

Asheville (N.C.) Annual Music Festival Opens

(By telegram to the Musical Courier)

Asheville, N. C., August 27.—Asheville's annual music festival opened Monday night with a full house acclaiming Isaac Van Grove's splendid Cincinnati Opera Company presenting Tannhäuser. Myrna Sharlow's beautiful Elizabeth given remarkable ovation. Forrest Lamont an effective Tannhäuser. Herbert Gould, Fred Patton, Vera Curtis add to an excellent cast. Success of the week assured artistically and financially. * * * E. B. H.

Pirnie First American at Salzburg

(Special cable to the Musical Courier)

Salzburg, August 24.—Donald Pirnie, American baritone, created a tremendous sensation here at the Salzburg Festival. He is the first American artist ever to have sung here. Critics praised him highly. M.

Bucharoff's Tone Poems Featured by Goossens

(Special telegram to the Musical Courier)

Los Angeles, Cal., August 24.—Simon Bucharoff's tone poems for orchestra, Reflections in the Water; Drunk, Doubt and Sardonic Joy, will be played this fall by Eugene Goossens in Rochester, Detroit and St. Louis. (Signed) P.

De Kreszs' Success in Salzburg

(By special cable to the Musical Courier)

Salzburg.—Geza and Norah Drewett de Kresz had a fine success in their Santa recital at Mozarteum on August 14 before a distinguished festival audience. B.

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NEW YORK AUGUST 31, 1929 No. 2577

On the concert stage poise always is more impor-
tant than pose.

Add to impossible story beginnings: "Now that
jazz has been banned from the radio"

American uplift and efficiency do not seem to in-
terfere with the arts, for which, much thanks.

No, Mr. Foamingseidel, Wagner's "Ring" has
nothing to do with the much discussed Beer "Ring"
which you mention.

To judge from the frequent vocal outbursts which
come from some of the surreptitious drinking places,
they should be called singesies.

Many American cities have their own municipal
song. It has been suggested that Chicago adopt the
celebrated Piff, Paff, Pouf, from Les Huguenots.

Why do so many music critics characterize Bruck-
ner and Mahler symphonies as "monumental"? Is
it because they think them great or because they think
they belong in the musical graveyard?

The American outdoor musical season is nearing
its close, and our parting wish is that there may be
the best kind of weather for the outdoor musical sea-
son of 1929-30½.

Edwin Franko Goldman took a flier the other day
in an airplane, which seems appropriate, for an air-
plane is surely also a wind instrument, though not
exactly the sort of wind instrument of which Gold-
man is past master and directional expert.

There are a few basic certainties in the musical art
that have withstood all the eras of development and
change. One of them is the abiding love of human-
ity for melody. The modernists never were able to
destroy melody in the older works, much as they
distorted it in their own.

It would be interesting if Giuseppe Bamboschek
and Francis P. Loubet, president and general direc-
tor of the Fine Arts Opera Company, could induce
Richard Strauss to pay another visit to America.
The fact that Strauss demands, as is understood,
\$2,000 a night for his appearances here should cause
no surprise. He is worth that and more. Worth
that certainly to those who know which Strauss he is
and what he has done, and worth the more because
there are a good many people in this country, no

doubt, who will think that he is the waltz king
redivivus.

The small town girl lured to the big city, by the
bright lights, now has been superseded by the small
town girl lured to the big city, by the brilliant glare
of the fictitious grand opera career.

Well, the Conductorless Orchestra of New York
is not to be a womanless orchestra, at any rate. The
organization has made the sensible resolve not to bar
competent female players who might apply for vacan-
cies in the personnel and fill the bill in musicianship
and general competency.

The Pathfinder, a Washington, D. C., weekly, calls
attention to a Philadelphia man who has requested
saxophone music at his funeral. "The explanation,"
says the Pathfinder, "no doubt is, that with such
music there will be no danger of his being buried
alive."

Illiteracy is waning throughout Italy, according to
late reports of the Fascist government. Some day,
perhaps, the majority of Italian music lovers may
know that Chopin was a great composer although
he never wrote an opera, and that Brahms composed
a sextet which experts consider to be better than the
one from Lucia.

The late Ernest R. Ball, one of the composers
given a special night's program by John Charles
Thomas during his recent long stay at the Palace,
has sometimes been called the American Tosti. This
seems a poor comparison, for Tosti was altogether
another sort of composer than Ball, and undoubtedly
reached quite a different public. However, it is fair
to presume that Ball's appeal was to a far wider
and more diversified public than was ever reached by
Tosti.

It may not be long before New York may be sat-
isfied with a single band. The city has installed a
broadcast system in twenty-two small parks where
the music of the one band may be heard by people
who are unable to attend the concerts in person. It
is a convenient arrangement, but of one thing we
may be sure. Whoever can reach the actual place
of broadcasting will do so, for the band, the leader,
the crowd, the whole festive atmosphere of the place,
add much that must inevitably be lost in the best of
broadcasting systems.

According to Pitts Sanborn, writing from Ger-
many to the New York Evening Telegram, King
Ludwig was not mad, after all. What a pity! It
was so delightful to think of the old boy as being
mad that it is quite a blow to lose this delightful ideal.
In his day it was proof enough of madness to have
faith in the wild man, or the bad boy, of Germany,
Richard Wagner, and the quickest way to anger the
Bavarian, like the Scotchman, is to spend his money,
and Ludwig spent the burghers' money lavishly,
building castles on the rocks of the Bavarian high-
lands and staging Wagner operas with real swan
boats, in which he himself took "joy rides," a la
Coney Island. However, according to Sanborn,
Bavaria has made up its mind that perhaps the king
who built castles which attracted hundreds of visitors
and thousands of their dollars each year was not so
mad, after all, and that perhaps by the same token
there was a certain amount of sanity in the "mad"
king's estimate of Wagner and his works.

In the Musicians' Journal, which comes from
London and inveighs mightily against the talkies, com-
paring them with soap bubbles that are sure to burst
sooner or later, we find the following statement: "To-
day's slogan in London is 'Britain For The Ameri-
cans.'" Further on the writer of this paper says:
"Personally I would far rather sit at home and listen
to the hottest of Yankee jazz music records than wor-
ship at the shrine of the 'Squawkies.'" However,
with all the noise, the talkies are not bubbles and are
not going to burst. The genius of our amazing
American inventors, like the master of them all, Lee
De Forest, will see to that; nor will the orchestra
musician languish and die for want of occupation.
It all reminds one rather vividly of the introduction
of looms into Manchester. The spinners and weav-
ers of those days saw themselves starved out by the
introduction of these labor saving machines by which
one man or woman could do the work of twenty. It
served but a short time to prove that the looms were
beneficial, not only to the public, but to employer
and employee as well. The same is always true of
every mechanical device that adds to the human fam-
ily's ease, comfort and pleasure. There is no more
reason to fear the talkies than there was to fear the
motion picture, the phonograph, the player piano, the
radio, and other applications of mechanics to music.

College Training

"I do not think," says McClelland Barclay, the
illustrator, "college training is essential, and
would not recommend it to the prospective ar-
tist. I do not know of a single successful illus-
trator who is a college graduate. Most fellows
who have such a strong desire to paint become
tired of the academic studies and fail in their
courses if they attend college; for the artistic
temperament cannot harmonize with the repe-
tition which constantly occurs in collegiate
courses. If they do devote themselves success-
fully to their studies they lose their enthusiasm
for art and deprive themselves of that needed
incentive."

These are words of wisdom indeed, and ap-
ply as well to music as they do to art. In spite
of the requirement in force in some music
schools that students must have attained certain
academic grades, it is doubtful if anything of the
sort is really necessary and beneficial to the
genuine talent. Probably not. It is easier to be-
lieve that such talent had best be encouraged
to work hard and persistently at its vocation
than to dissipate its time and its enthusiasms at
the manifold scholastic labors of high school or
college.

One wonders if those who make the music
school regulations have in mind the education
of great talent or only of the flat average! It is
a recognized fact that genuine musical talent pos-
sesses an extraordinary faculty of becoming edu-
cated in branches other than music without the
effort that is necessary to the ordinary boy or
girl. One has often wondered at the culture of
great musicians, knowing that they certainly
never had access to the usual means of educa-
tion; one has cause to wonder no less at the
distinguished manner of many of these great
musical artists who derive sometimes from
classes of society by no means exalted.

It is true that lack of general education is a
drawback, even to the successful musician; but
it is also true that few successful musicians give
evidence of any such lack. In the vast majority
of cases one finds musicians who have taken
their stand among the successful, well equipped
in general knowledge and culture.

How many of them had college educations?
Is it true of them, as of the illustrators alluded
to by Mr. Barclay, that none of them are college
graduates? Doubtless there are exceptions, but
the rule certainly is that the successful musician
has had little or no general education.

When one is tremendously ambitious for the
progress of music in America one naturally
seeks the way of attainment, and the way seems
to be music study—intensive, unremitting music
study with whatever other education may seem
convenient and compatible with such study, but
nothing that might disturb its balance or cause
excessive strain upon the health and energy of
the student.

America is, as a whole, surprisingly and re-
grettably ignorant of the demands of knowledge
that are made upon the musician. Not only are
many students of music in this country poorly
educated, musically speaking, however well they
may be trained in academic branches, but actu-
ally unaware of their own shortcomings. They
have no idea of the skill and musicianship of
the truly proficient—their quickness, their abil-
ity as sight readers, their instant grasp of the
musical content of a work, their familiarity with
the repertoire, their thorough (as Percy Grainger
might say) "at-homeness" in music. To these
music is a mother tongue; to those others it is
something consciously learned. The difference is
striking and appalling.

Has it anything to do with the thoughts ex-
pressed by Mr. Barclay upon the subject of aca-
demic study for the artist? It may have. It may
be that the divided attention that results from
such a course of study is a danger, as Mr. Bar-
clay suggests. It is a matter that has already
been given some consideration, but always, ap-
parently, with a view to the average level of
mediocrity.

Why not give it some further consideration
from the standpoint of superior talent and
genius?

Variations

By the Editor-in-Chief

Saratoga, N. Y., August 27, 1929.

For several centuries the whole world has been taking its shy at the "unmusical Englishman." He is the object of ill concealed contempt, particularly in Germany, France, and Italy. America has been more guarded in its opinion. We are thoroughly aware that we have produced better railroad men than composers, and have put more originality and variety into our inventions for milling than into our native symphonies and operas. This pill is bitter and no amount of sugaring can sweeten it.

However, we are an amazingly optimistic race, and one and all of us believe not only that our long expected musical Messiah will have his day, but also that his day is not very far off. There is a note of cheerful prophecy in almost everything written by our critics about American music and composers. Even amateur political economists and sociologists know why conditions have hitherto been unfavorable for the propagation of the native musical germ. They are able to show that the physical labors of our forefathers were not conducive to intellectual expansion. Life in our log cabins was exciting, but hardly poetical. The war cry of the Indians hit upon the ear of the hardy pioneer as a signal of danger rather than as a picturesque theme for musical treatment. The blows of hewing axes and mining picks fell at more or less regular intervals, to be sure, but they inspired more blisters and backaches than any especially keen sense of artistic rhythm.

Of course, some music, rude but grand because of its very simplicity, grew out of the earlier times of our young country. As notable and enduring specimens of the touching tunes left us by our perspiring past there may be cited *The Arkansaw Fiddler* and *Listen to the Mocking Bird*, prodigious pieces of essentially native music.

All that was then, is different now, keen investigators tell us, and only a hardened and habitual oppositionist would undertake to disprove the proposition. It is carefully pointed out that the conditions of 1729, when viewed from the perspective of 1929, are highly romantic. One recent Southern reviewer: "Out of the past is springing the new American literature, and out of the past, rather than out of jazz, will spring the new American music." Is one to welcome or to dread that prospect?

Some of our modern American composers have indeed seized upon primitive Indian and negro melodies for symphonic exploitation, but not even the most enthusiastic critic could justly claim that these attempts mark the foundation on which is to be built an enduring school of national music or even anything resembling it.

"The real spirit of things artistic does not dwell in the United States," wrote a Frenchman not long ago who came here to criticise us; "they kill one another over there to get money, and steadily the money kills the survivors. In the process art never comes to life at all." This is perhaps not as profound, as it reads. "The real spirit of things artistic" dwells everywhere in this world, but its manifestations are not apparent to the casual seeker. Like the sense of beauty, it must to a great extent lie in the eye of the beholder. "The real spirit of things artistic" is therefore actually a reflex image of a man's state of cerebral being. ("Spiritual being" is a popular phrase often used in this connection, but I refuse to entertain it.) "The real spirit of things artistic" therefore dwells as much here as it does in Middle Italy. A Russian heard a symphonic movement on the steppes of Minor Asia; an Italian found material for a grand opera in the slums of lower Naples; a German read a book on philosophy and wrote a monumental symphonic poem. We have no steppes in the West, but we have prairies; we have slums in all our cities; and we have creditable books on philosophy. The question that trembles inevitable on the tongue is so obvious that it will not at this time be asked.

These rambling remarks on art in general and in particular are not advanced as new. There is nothing new to be said on the subject of art. Art is eternal and so is the dullness of many of its commentators.

But classical music, like classical literature, does not grow old soon—at any rate, it doesn't seem to.

Bach and Palestrina are not old; at least five of Beethoven's symphonies are not old; most of Chopin is not old; many of Schubert's and Schumann's songs are not old. The multitude has always been fickle, but Ernest Newman and some others of us are reasonably proud of the fact that we do not belong to the multitude; rather, we believe that we belong to the faithful few who understand and who know. When has art been for the masses? Is Horace forgotten today because only one man in one million reads him, or Virgil, or Herodotus, or Pliny, or Pindar? If critics have any right to be, then they are on earth for the purpose of not forgetting, and of constantly reminding others. Converts to the old are the only excuses for the existence of critics. Every period has had its fashions, but throughout nearly all times and all climes some things have endured. To those things the wise critic will adhere. That is called being a "conservative." A conservative critic always will be respectable and always sure of a position on the dullest newspaper in his town. Berlioz, Liszt, and Wagner were no conservatives, and, poor men, they are all dead now. Take heed, you bold critics of the advanced positions.

At the racetrack here the other day the band played a potpourri from Puccini's *Madame Butterfly*. When the abbreviated strain from *The Star Spangled Banner* was sounded, a number of otherwise acute citizens from nearby Schuylerville, Cohoes, Troy, and even New York, doffed their hats, arose, and as suddenly sat down again.

Isolt, Verdi, and Caruso are some of the musical horses starring in Saratoga, the last named two having won races.

At the horse sales a few nights ago one of the spectators remarked: "Some of those yearlings have a more aristocratic lineage than the fashionable folk who purchased them."

George Oleson and his orchestra are magnets that draw a crowd to The Brook Club every evening. If there are whispering tenors and baritones, then Oleson's is a whispering orchestra. It plays all the light music from memory, and with a flawless technique, real taste, and a peculiarly soothing and silken tone. In addition to ensemble contributions most of the players also do instrumental and solo bits, the latter including an uproariously topical parody of the quartet from *Rigoletto*, and a truly classical imitation of a male choral society solemnly intoning a song meant to be slyly humorous. I understand that George devises most of those cabaret features. When he feels the desire to do any playing himself he intones the drums, and it is a recommendation of his drilling rather than a reflection on his leading, that the Oleson aggregation plays as effectively without a conductor as when they are directed by his stick.

A few evenings ago a society matron complimented George and told him: "Your orchestra plays splendidly. I would like to engage you for a concert and dance at my home in New York. How much would you charge?" "Fifteen hundred dollars, madam," was the answer, and the lady gave a little gasp and said: "Well, I'll let you know."

Mr. Evans, proprietor of The Brook, informed me that he pays Oleson one thousand dollars per night during all of August, the duration of the season here. Many a symphony conductor might like to exchange positions with Oleson but it is doubtful if they could do as good a job as he furnishes.

There are too many Micawbers in music, too many musicians that sun themselves in the glory of their own accomplishments, and let the business side of their profession go hang. What a shock to the purists to discover frequently that art has a business side! Those gentle persons have entirely escaped the all pervading spirit of commercialism. Attired in rusty black coats and frayed slouch hats they wander naively over the face of this earth, and through a large pair of horn spectacles gaze wonderingly at their pushing, struggling, hustling brethren. The sect is extremely picturesque, but eminently impractical. The world does not stop to study a man; the man must study the world. The feeble piping of those in the rear of the human profession is swallowed up in the mighty roar of universal achievement. A hawker shouts his wares, a merchant advertises them.

There are small fry musicians as well as small fry merchants. On this mundane sphere music has been determined not a necessity, but distinctly a luxury. The general demand for it is not urgent, but largely forced. These conditions, rightly realized by some, have created the middleman in music, the manager, the agent and the *MUSICAL COURIER*.

Publicity is as the breath of life to the fame of a musician; oblivion signifies his artistic death. By chronicling the musical doings of the world this paper has built up and is constantly increasing a musical public in America. The daily press has amply demonstrated its position on the question of music. We have been led to believe that a six day bicycle race, or a prize fight, or football game, for instance, is a far more important news item than such a thing as a concert by the Boston Symphony Orchestra. Granted that is the standpoint of the editors and publishers, it must, beyond a doubt, be also the standpoint of the public. How interest the public in music, how arrest attention, and hold it after it is arrested? How let the proper persons know that you are a capable pianist, a brilliant violinist, an accomplished singer, a well equipped teacher? Ask the publicity experts of the *MUSICAL COURIER*. Mere merit, like virtue, is often its own reward. Without the printed word as a clue the public finds out nothing.

Many musicians are not averse to the possession of money, but they are ignorant of the ways of getting it. They have not yet awakened to the fact that, like everything else today, music is a business beside being an art, and it is a paying business only when it is properly conducted. The successful musician (or his manager) must master the technic of advertising. The methods of Barnum smelt to heaven, but his principles were correct.

Barnum's opinion of the public was shared by so eminent a philosopher as Abraham Lincoln. Elements remain the same; it is merely the external forms that change. We like our artists to be combed, shaved and garbed like sane citizens. Poverty is no longer a passport to artistic distinction. We do not envy ragged Bohemians, we pity them. We like everybody to be up and doing. We are content to believe that a man who is not in the front ranks does not belong there. And often we argue that musicians who do not advertise have nothing to advertise. It is admitted that some charlatans succeed where meritorious ones fail, but this argument does not destroy the primary proposition that no one can succeed without business ability of a certain kind.

Another modern proposition is that nothing succeeds like success. Semblances are also very useful. The rusty coat and the frayed slouch hat when worn from choice are badges of antiquity and bars to polite society. Without the approval of polite society the performing musician may as well close up shop. The proper armor for the modern avenue is a well cut coat and a shapely Stetson or other similarly beguiling toppiece. Conversation in our drawing rooms is generally on topics of the day. The befogged kind of musician talks as though he were at a dinner of his colleagues, or giving a lesson in his studio. One sacrifices nothing and gains much by being up to date.

One can be modern and yet artistic. One can be a first rate musician and yet an advertiser. Paderewski is not less a great pianist because he was advertised originally like a new brand of soap, and Gallucurci's technic lost none of its perfection because some of her placards aroused the envy of provincial circus proprietors.

The sum and substance of all this gratuitous advice is that music is first an art and then a business, but one must not draw the line too closely in our delectable land. At any rate, be neither a Micawber nor a Rip Van Winkle.

And be sure, before beginning the season of 1929-30, to have a heart to heart talk with the publicity experts of the *MUSICAL COURIER*. They, in their own way, also are artists.

In a recent magazine is an article dealing with tone production in singing, in which the author says that he has discovered that the timbre, quality, and power of a voice depend not on the larynx, but on the interior facial formation. A wit of past days once said of a certain matter that it was both new and true, but that what was new was not true, and that what was true was not new.

I am informed that there will soon be a new club in New York for professional musicians. Musicians' clubs are always so harmonious.

In a stimulative George Ade book I find this: "There are in law some fellows that have a high John C. Calhoun Forehead and the yearning Look

of a Genius who would like to trade a College Education for something to eat." The passage will interest some of our American composers of symphony, sonata, chamber music, and grand opera.

An American manager recently said to a London reporter: "I am working for the musical good of the American people." The reporter evidently misunderstood. The sentence should read: "I am working the musical people of America good."

Miss Boston—"Do you like Brahms?"

Miss New York—"Is it anything like contract bridge?"

By the way, last week a Chicago man was sued by his wife for arrears of maintenance. He told the judge that he was a song writer. "Stop that nonsense and seek a more reputable employment," His Honor is said to have suggested.

A Lambs Club visitor to Saratoga tells one about the comedian who refused a tour to South Africa because a stage colleague was pelted out there. The comedian thinks that in South Africa only ostrich's eggs are used.

Someone sends me a booklet entitled *The Urgent Need of the Country Conservatory*. Same here.

LEONARD LIEBLING.

GOOSSENS' SUCCESS

Eugene Goossens had a most successful season at the Hollywood Bowl this summer. He conducted a long series of concerts, introduced some works new to Los Angeles (among them the Bucharoff tone poems), played one of his own compositions for the first time in America, and made himself highly popular, as he has everywhere, both with his audiences and with those who had the privilege of meeting him socially. His own work, given for the first time in America, was the ballet from his opera, *Judith*, recently staged in London where it made a memorable success. Goossens has commended himself to his audiences wherever he has conducted by being modest as a composer. Rarely does he give any of his own compositions at the concerts over which he has control and of which he arranges the programs. Rochester, St. Louis, Detroit, Pittsburgh, Philadelphia and New York have enjoyed his masterly interpretations of the works of others—rarely if ever anything of his own. However, there will now be a demand to hear his *Judith* music, to which he will presumably have to harken.

Tuning in With Europe

Thirty-five Years of "Proms"

The Queens Hall Proms, London's most popular musical institution, have started their thirty-fifth consecutive season. Sir Henry Wood, with his famous elongated baton, white button-hole and all, is again in command. The old-time prosperity seems to have returned: there are again to be eight weeks of six nights each, and the orchestra has been augmented to 100. It looks as though there would be capacity audiences every night.

The Invisible Audience

Yet there is a difference. The Proms are no longer the exclusive possession of the old habitués—that unique type of concert-goer, which in other cities inhabits only the gallery but at the Proms takes complete possession of the hall, mostly standing up in closely serried ranks without budging for two hours and a half. (A Prom season without some women fainting from the heat and the crush would not be complete.) Now there are eavesdroppers; all over the country some two or three million people are listening in, turning the music-tap on or off, as they please, listening to a snatch of Mozart or a chunk of Beethoven here and there. It is incompatible with the religious fervor of real listening, with sacrifices of both energy and cash.

Is This the End?

Moreover there are disquieting rumors that this is the last season under Sir Henry. The British Broadcasting Corporation is the real boss and it wants complete control. It wants to use its own orchestra and Sir Henry wants to use his. At present it looks as though they will have to take him, orchestra and all, or not at all. If so, who will succeed? Sir Thomas Beecham? Or a galaxy of "guests"? That would be the death of the old Proms, as Londoners have learned to love them. The secret of their success is one central, picturesque and purposeful personality.

The Programs

What that personality has done for London can be seen by one glance at this year's programs. The old popular, semi-popular and "light classical" stuff has gone, gone the way of the shop ballad and the William Tell overture. Bach and Beethoven are the chief gods; Tchaikowsky is tolerated on two nights out of forty-eight. Every Monday is Wagner night—that's the popular one. Every Friday night is devoted to Beethoven. Then there are Haydn-Mozart nights and Mozart-Schubert nights in alternate

weeks; and Brahms nights and Bach nights ditto. One night each week is British Composer night and these have most of the eighteen novelties. But the non-British are there too—Honegger and Hindemith and Miaskovsky. Also two Americans—Frederick S. Converse, with his *Flivver Ten Million*, and Leo Sowerby, with his *Northland suite*. Until October fifth Queens Hall will be a lively place.

TO GIVE AMERICANS A HEARING

Most important and commendable is the plan of the Barbizon-Plaza Music-Art Center and the Barbizon Club by which American and foreign artists will be engaged for their concerts next season on a "one-for-one" basis. William H. Silk, president of the corporation operating and owning both structures, and Milton V. O'Connell, his musical department head, have just made this announcement, which is highly original. A year or so ago the Barbizon gave a series of Sunday concerts throughout the season with American artists only. This is now felt to be unfair to the foreign artist, and the fifty-fifty plan has been decided upon. Mr. Silk feels, rightly, that by giving such discriminating audiences as those who attend the Barbizon concerts an opportunity to hear American artists, appreciation of native talent will be stimulated.

DIAGHAILEFF AND THE RUSSIAN BALLET

In the recent death of Serge Diaghaileff in Venice there passed away one of the most remarkable figures in the modern dance. Although Diaghaileff was himself not a dancer, he was a great stage artist and had a wonderful ability in the selection of those who were to take leading roles in his presentations. He undoubtedly made the Russian Ballet famous. His understanding of scenic investiture, costuming, lighting and musical setting was extraordinary. From about 1910 until 1917 he presented in America and in various parts of Europe such ballets as had probably never before been seen, at least outside of Russia. It seems that, having created a great art, he was unable to continue it for various material reasons, but the ballet as he conceived it lives after him as one of the world's great modern art works.

DONALD PINNIE: AMERICAN

The *MUSICAL COURIER* learns of the excellent impression created at the Salzburg Festival on its last day by Donald Pinnie, American baritone, who is now on a tour of Europe. It is said that Mr. Pinnie is signally honored in being the first American artist to have sung at this important European musical event. Cabled reports say he received the unanimous approval of the Salzburg critics.

Obituary

EUGENE E. SIMPSON

The death is reported, on August 17, at Taylorville, Ill., of Eugene E. Simpson, violinist, critic and former member of the *MUSICAL COURIER* staff. Funeral services were held at the Taylorville Presbyterian Church on August 20 with appropriate music. The Reverend Harry, his long-time friend, delivered a eulogistic tribute. Mrs. Harry sang songs from Schubert, Prof. T. L. Rickaby played selections from Tannhauser; this stooped, gray haired teacher of piano and organ had been Mr. Simpson's chum for nearly half a century. The immediate cause of death was pernicious anemia, which began to develop last January. When Mr. Simpson found that he was doomed he began preparations for clearing up all of his earthly duties, even to the selection of his pall-bearers and flower-girls. His funeral was conducted according to his orders to the smallest detail. He is survived by three brothers and a sister.

Eugene E. Simpson was born at Bear Creek Farm, Palmer, Ill., on November 9, 1871. In 1890 he went to Chicago where he took up the study of the violin. From 1896 to 1899 he studied at the Royal Conservatory of Leipzig, Germany. At the completion of these studies he began journalistic work, being employed in New York and Chicago, and later with the *Illinois State Journal*, reporting general events in and about Springfield. During many years he contributed articles to the *Taylorville Daily Breeze*.

In 1905 Mr. Simpson became associated with the *MUSICAL COURIER*, at first in Chicago, later in Leipzig, where he acted as the *MUSICAL COURIER* correspondent until 1914 when he returned to his home. During his sojourn in Europe he made a trip through Russia for the *MUSICAL COURIER*, an account of which appeared in these columns as a series of articles and afterwards collected in

book form under the title of *Travels in Russia*.

Of Mr. Simpson the *Illinois State Journal* speaks as follows:

"There was a remarkable person, a rare soul, indeed. The world has known only one Gene Simpson and it will not know another one soon.

"It was my privilege to know him so well that, I believe, I understood him. He was a farm boy, born detached from the centers of population. The spirit of music was born with him and inhabited his being. He mastered music easier than most men master the commonest occupations. With his mastery of the art was his capacity to express himself. He learned music without difficulty. He enlivened his natural talents in writing by education. Throughout the whole world he traveled, studying music and art. Wherever he was, he acquired the language of the people. For Gene Simpson it was no trick to learn to speak. If he landed in Moscow at night, the next morning, he could speak Russian. French was as smooth and liquid as his mother English. He read and listened to the masterpieces and then sat at a typewriter and wrote the most beautiful and most understandable criticisms.

"There was a defect in his makeup, a temperamental impediment. A certain impracticability which he could not overcome handicapped his progress. Thus Mr. Simpson, while always a musician and critic, whose writings were admired in the highest circles, kept his light under a bushel because he remained only momentarily in the practical application of his arts. He loved to travel. He loved to change from place to place. There was in his makeup much of the nomad, the vagabond of the Villon type. With his ability to read and understand music, and to write understandingly of it, he could write poetry and prose as readily as Villon wrote them.

"While his guide ever was the star of beauty and the love of the arts, Mr. Simpson possessed an inexhaustible fund of information about the more prosaic things of life. He was a good judge of domestic animals. Of horses, cattle and hogs he acquired knowledge through that sense and

talent which gave him ready access to the secrets of the fine arts. Gene Simpson could talk about hogs with the same fluency that characterized his conversation and his writings about music and paintings.

"He was noble, a companionable fellow with his universal attitudes, his quiet humor which he expressed in subtle English with a keen appreciation of it and of the humor that he generated in any conversation.

"His death is to be deplored. His friends will remember him throughout their lives as one whose talents and abilities deserved a lasting place in the annals, especially, of the arts in which he specialized."

The *MUSICAL COURIER* joins heartily in these expressions of regret for the passing of a man who was for years a faithful and efficient member of its staff and a personal friend of many of his colleagues.

WILLIAM BURNET TUTHILL

William Burnet Tuthill, New York architect, died at his residence, 60 West 76th Street, on Sunday afternoon, August 25, after a month's illness. Mr. Tuthill maintained an office for over fifty years, during which time he designed many important buildings in this city and elsewhere. He is best known as the architect of Carnegie Hall, which is known for its perfect acoustics. He was called in many cases as a consultant to correct acoustical faults in concert halls and churches. Other well known buildings of his design are the New York Post Graduate Hospital, the New York Hospital and College for Women, the New York Home for the Friendless, the Schinasi residence at 107th Street and Riverside Drive, the Columbia Yacht Club and the new front of the Community Church at 34th Street and Park Avenue.

The deceased was a graduate of the College of the City of New York, Class of '75, and later took a Master of Arts degree. His architectural studies were carried forward in the atelier of Richard M. Hunt. He was one of the founders of the Architectural League and was active in its affairs for a number of years. He also served as a member of the Art Commission of the World's Columbian Exposition at Chicago in 1893.

Mr. Tuthill lectured on Architectural History and Acoustics, for Columbia University, the University of Cincinnati and for the Board of Education of New York City. He is the author of several books on the practice and history of Architecture, notably a text book on Architectural Drawing which has gone through more than fifteen editions; one entitled *The Small Cottage*; and *The Cathedral Church of England* published about four years ago. A pamphlet on his theories of acoustics is ready for the press.

Mr. Tuthill was well-known in the world of music. From 1881 to 1917 he was secretary of the New York Oratorio Society and managed its affairs under the conductorship of Leopold, Walter and Frank Damrosch and Louis Koenen. These included the great choral festival of 1881, held in the Seventh Regiment Armory, and the first performance of Wagner's complete opera *Parsifal* at the Academy of Music in 1886. For the latter event he tuned the chimes and made the hammer with which they were struck. More recently he was secretary for the Society for the Publication of American Music and of the United States Section of the International Society for Contemporary Music. An amateur cellist of ability, he maintained an amateur string quartet which met in his home each week for thirty-five years. He was a member of The Bohemians and counted the members of the Flonzaley Quartet among his closest personal friends.

Mr. Tuthill is survived by his son, Burnet Corwin Tuthill, general manager of the Cincinnati Conservatory of Music, a granddaughter, Anne Tuthill, and a brother and sister.

META SEINEMEYER

Meta Seinemeyer, formerly a member of the Metropolitan Opera Company, died in Dresden on August 19, of heart failure brought on by an attack of influenza which she suffered after her return from America last spring. A few hours before her death Frau Seinemeyer had been married to Dr. Friedr. Weissmann, an orchestral conductor. The deceased, who was thirty-four years of age, had been a prominent member of the Dresden State Opera since 1924.

Yeatman Griffith Closes Another Record Summer Season in New York City

Attracts Artists, Teachers and Students from All Parts of the Country—Twenty-two States and Four Countries Represented.

Yeatman Griffith, internationally noted vocal pedagogue of New York City and pioneer conductor of summer vocal master classes, closed on August 3 his eighteenth consecutive season of summer vocal master classes, for artists, teachers and students, at his New York studios.

This is the first time in seven years that Yeatman Griffith has held a summer master class in New York City, these classes having

been held for the past six summers on the Pacific Coast (Los Angeles and San Francisco, Cal.; Portland, Ore., and Beaumont, Tex.) Last summer was spent abroad teaching in Sorrento, Italy; Paris, France; and London, England.

This New York session just concluded may be termed a triumph for this distinguished pedagogue, as prominent teachers, singers and students from all parts of the

country as well as from other lands, attended these master classes. Applications for private lessons were so numerous that Mrs. Yeatman Griffith, who is her husband's associate teacher, in order to meet the demands, taught every day, just as she did on the Pacific Coast in past summer seasons. Euphemia Blunt, assistant teacher in the Yeatman Griffith New York studios, was also actively engaged.

The master class presented Mr. and Mrs. Yeatman Griffith with a handsome English antique silver urn in token of their appreciation, the presentation speech being made by Euphemia Blunt, who has been Yeatman Griffith's assistant teacher in the New York studios for the past ten years. The Yeatman Griffith family are now vacationing in Sorrento, Me., and will reopen their New York studios on September 30.



YEATMAN GRIFFITH'S EIGHTEENTH CONSECUTIVE SUMMER VOCAL MASTER CLASS, HELD IN NEW YORK CITY THIS SUMMER, WHICH CAME TO A SUCCESSFUL CLOSE, AUGUST 3

Front row seated, from left to right: Mildred Gardner, accompanist; Euphemia Blunt, assistant teacher; Mrs. and Mr. Yeatman Griffith; Lenore Griffith, and William C. Griffith, personal representative. The active members enrolled were: Ann Adams, Scarsdale, N. Y.; Florence Brock, Shreveport, La.; Clifford Barnie, Clearfield, Pa.; Virginia Besant, Jacksonville, Fla.; Eleanor Berger, Bethlehem, Pa.; Neca Chinski, New York City; M. F. Cluff, Detroit, Mich.; Roy Campbell, Wichita, Kans.; Leonora Cori, Brooklyn, N. Y.; Maud DeVoe, Stamford, Conn.; Cora Edwards, St. Charles, Mo.; Ruth Ebbs, Boston, Mass.; Alice Frits, East Orange, N. J.; Wade Ferguson, New York City; Lenore Griffith, New York City; Ruth Garner, Rochester, N. Y.; Edith Gilman, New York City; Ann Hutchinson, New York City; Evelyn Hill, Greensboro, N. C.; William Howell, Tyler, Tex.; Renabelle Hardman, Los Angeles, Cal.; May Israel, New York City; C. Edmond Jarvis, Wichita, Kans.; Florence Johnson, Philadelphia, Pa.; Margaret Jewell, Norwich, N. Y.; Lena Kershner, Beaumont, Tex.; Suzanne Kachooey, Rastoff, Russia; Beatrice Lee, San Francisco, Cal.; Henrietta Ludlow, Dayton, Ohio; Myndelle Louis, Melbourne, Australia; Gladys Mosher, Morristown, N. J.; Lillie B. Morris, Fort Worth, Tex.; Mathis Moore, Simpsonville, S. C.; Florence Middaugh, Boston, Mass.; Esther Orth, Los Angeles, Cal.; Florence Ostrander, Scarsdale, N. Y.; Eunice Parker, Tallahassee, Fla.; Sara Peabody, Seattle, Wash.; Willard Peck, Cove, Ore.; Minna Pelz, Portland, Ore.; Rachel Shaffer, Tulsa, Okla.; Bernice Schalker, Leavenworth, Kans.; Mary Schuneman, West Orange, N. J.; Luther Talbot, Portsmouth, Va.; Betty Wilkerson, Montgomery, Ala.; Charlotte Willison, Chicago, Ill., and Betty Howell, Sound Beach, Conn.

Readers Forum

The Conductorless Orchestra

August 19, 1929

Editor MUSICAL COURIER:

A recent article, "Down with Conductors?" by a certain Signor Sapiro, in the MUSICAL COURIER of August 10, is a misrepresentation of the cause of the conductorless orchestra. On the contrary, we urge them to collaborate with us in the pursuit of the highest ideals of orchestral playing. We have invited men of orchestral and conductorial experience to join our art committee and supervise our rehearsals. The names Salzedo, Grunberg, Stillman, Weiss and Zeitlin are well known in modern music circles and speak for the progressive tendencies of an organization which includes these names among the membership of its "Interpretation Committee." These men are well known composers as well as conductors. Their duty is to prepare the programs of the Conductorless Orchestra in the finest possible manner.

"The idea of a group of players dispensing with the guidance of a conductor is not new." This we know perfectly well, Signor Sapiro. You will at least concede that the name "Conductorless Symphony Orchestra" is a new name of a symphony orchestra.

You further say that the role of conductor has passed automatically to the first violin, etc., etc. This is not true. The role of conductor has passed to the Interpretation Committee. And that "all the players watched the bow of the concertmaster from start to finish" is not true either. The players have learned to watch and listen to one another, so that a sixth sense might be said to be developing in orchestral playing: the ensemble (instinct) sense. Eyes speak most

intelligibly in the tacit communications from man to man.

The grand statement, "nothing short of a soviet regime to crush the autocracy of the kings of the baton," is as vicious as it is untrue. The Conductorless Symphony Orchestra is a truly American institution, endowed with a genuine American spirit, dedicated to the highest ideals of freedom and equality. An instrumentalist in an orchestra can be a most capable musician; and sometimes he is far more capable than the individual who wields the stick. The Conductorless Symphony Orchestra aims to heighten the musicianship and personality of each and every performer, and bring about a greater consciousness of artistry in orchestral playing, so that even a finer class of musicians will arise in coming generations.

No, Signor Sapiro, your arguments are unfair and illogical (though possibly romantic). We earnestly advise you to become familiar with facts before you attempt to popularize unsound generalizations.

(Signed) Executive Committee,
CONDUCTORLESS SYMPHONY ORCHESTRA.

Lajos Shuk Touring Pacific Coast

Lajos Shuk, Hungarian cellist, is now touring the Pacific Coast. One of his recent appearances was reviewed in part as follows by the Redlands Daily Facts: "Lajos Shuk is a master, and hundreds who heard him in the Bowl desire to hear him again. Shuk does not recognize the limits of the cello; he does things with the instrument never heard before, he treats it like the more flexible violin. His agile fingers skip over the strings, twang them, trill them and make them sing tenor or bass at his pleasure. Shuk's own composition, Adoration, was one of the loveliest things on the program. It was followed by a Granados Intermezzo and the Popper Concert Polonaise, in which the cellist had opportunity to display his marvel-

lous technic. He received a real ovation at the close of the program and was obliged to give numerous encores."

Los Angeles, Cal.

(Continued from page 21)

dancers, were featured as soloists in an evening of Ballet Music. The program opened with Svendsen's Overture Carnival in Paris, The Ballet Music from Paris Bound by Arthur Alexander and conducted by the composer. It is well written and orchestrated and of such a popular trend as to win riotous applause. The theme and variations from Tchaikowsky's suite in G also struck a popular appeal. The soloists danced to Mozart's Dream of the Marquise, The Mazurka from Delibes' Coppelia ballet, and each did a solo dance, Song of India (Rimsky-Korsakoff) by Fokina, and Panaderos (Glazounoff) by Fokina. The program closed with Wagner's Entry of the Gods into Valhalla from Rheingold. The popular opinion was that the work of the dancers was too finely finished to show to advantage in a place as large as the Bowl.

Saturday night, "Popular Night," offered the Fiske Jubilee Singers in Negro Spirituals. Conductor Goossens selected his part of the program with reference to them, opening with Gilbert's Overture on Negro themes, which met with popular approval. The Quartet then sang In the River Jordan, Good News, Swing Low Sweet Chariot, and Going to Ride up in the Chariot. They displayed superb technic and sympathetic interpretation. Dvorak's New World Symphony closed the first half. This is a favorite with the Bowl patrons. The Quartet opened the second half with Kentucky Home, Clark's Blind Plowman, La Forge's 121st Psalm, and Macy's Little Tommy. Tchaikowsky's March Slav closed the program.

Two Castelle Pupils Prize-Winners

As announced in last week's issue of the MUSICAL COURIER, Robert Wiedefeld, baritone, pupil of George Castelle of Baltimore, was the winner of the Caruso Memorial Foundation Prize at the recent contest held in New York. This award entitles the young singer to a cash prize of \$2,000, a trip to Italy and the opportunity to appear in grand opera in that country.

Another Castelle pupil, Helen Stokes, dramatic soprano, has been awarded the Juilliard Foundation Extension Scholarship, continuing her training under Mr. Castelle.

Women to Be Admitted to Conductorless Symphony

At a meeting of the executive committee of the Conductorless Symphony Orchestra (formerly known as the American Symphonic Ensemble) held recently it was decided that the vacancies in the personnel of the orchestra should be filled by the appointment of either men or women, taking into account only the musical ability of the applicant.

Philadelphia Conservatory Announces Scholarship Contest

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, announces the second D. Hendrik Ezerman Foundation Scholarship contest, to be held at the Conservatory on September 26. The winner will have a full scholarship in piano with Olga Samaroff for the season 1929-30.

Bartiks in Vienna

A card from Vienna from Mr. and Mrs. Ottokar Bartik says that they viewed a very good performance of Fidelio there.

Bohemian Composers Featured By Chicago Symphony At Ravinia

DeLamarter Opens Ninth Week of Opera Season With Novel Orchestra Program—Opera Repetitions Also Thoroughly Enjoyed.

RAVINIA.—The ninth week of the season at Ravinia began on August 18. In the afternoon, the Chicago Symphony orchestra, under the direction of Eric DeLamarter, played a program of music by Bohemian composers, dedicated to the Bohemian Art Club of Chicago. Ladislav Urban, Czechoslovakian vice-consul was guest of honor, and welcomed the audience in behalf of the Bohemian Art Club. Mr. DeLamarter had arranged an interesting program. Jacques Gordon was soloist, playing a Dvorak Slavonic Dance arranged by Kreisler.

LUCIA, AUGUST 18 (EVENING).

On Sunday night Lucia was the offering, with Florence Macbeth in the title role. Her vis-a-vis was Mario Chamlee, who was heard as Edgardo. Danise re-appeared as Sir Henry Ashton. Papi conducted.

MANON LESCAUT, AUGUST 19.

One of the most popular works comprised in Ravinia's list of Puccini operas is Manon Lescaut, which was given again on Monday night. Lucrezia Bori sang the title role, with Giovanni Martinelli opposite her as Des Grieux. Papi conducted.

MARTHA, AUGUST 20.

Another successful performance of Martha, with the same cast as on previous occasions, was heard on Tuesday night, with Macbeth and Chamlee in the leads. Hasselmans conducted.

FAUST, AUGUST 21.

Faust was the offering on Wednesday night, with Yvonne Gall as Marguerite and

Giovanni Martinelli in the title role. Leon Rothier was Mephisto; Giuseppe Danise, Valentine and Gladys Swarthout, Siebel. Hasselmans conducted.

LA RONDINE, AUGUST 22.

The popular novelty of the present season, La Rondine, was repeated with the same excellent cast heard on previous occasions. No opera of recent years has made a more favorable impression than has this Puccini work, which, until given at Ravinia this season, was unknown to the vast majority of mid-western opera patrons. Mme. Bori appeared again as Magda, which has been acclaimed one of her greatest roles, and Edward Johnson was Ruggero. Papi conducted.

BALLO IN MASCHERA, AUGUST 23.

Verdi's Masked Ball brought another huge audience to Ravinia, when the Verdi work was repeated, with the cast heard previously, and so well headed by Martinelli, Rethberg and Danise.

DOUBLE BILL, AUGUST 24.

The double bill, The Secret of Suzanne and LaVida Breve, with Mme. Bori appearing as the heroine in both operas, was received with marked approbation by an audience that completely filled the theater, while standing room was again at a premium. The present season at Ravinia has been in every respect the most successful one to be recorded in the annals of the Theater in the Woods.

RENE DEVRIES.

San Francisco, Cal.

(Continued from page 21)

her and in appreciation of what she has done in the name of art.

ITEMS OF INTEREST

Immediately following his last appearance in San Francisco, Bruno Walter, accompanied by Mrs. Walter, left for the Yosemite Valley to rest a few days prior to leaving for Hollywood, where he will conduct a series of concerts in the Hollywood Bowl. His farewell performance in San Francisco attracted the largest audience that ever attended a purely symphonic concert. The Exposition Auditorium housed over 10,000 persons.

Lydia Page Montague, one of San Francisco's most prominent society matrons and patrons of music, who was recently killed in an automobile accident, has willed \$5,000 to the endowment fund of the San Francisco Musical Association, which maintains the San Francisco Symphony Orchestra.

George Stewart MacManus, distinguished San Francisco pianist and pedagogue, has been chosen as chairman of the music committee at the University of Southern California in Los Angeles. MacManus recently appeared in recital in Los Angeles and is at present in Edinburgh, Scotland, for a visit preceding the commencement of his academic work in September.

Prior to his return to San Francisco from Hollywood, where he has spent the summer months, Alfred Hertz, director of the San Francisco Symphony, will conduct a symphonic program at San Diego.

For the purpose of continuing its cham-

ber music concerts at Mills College, Luther B. Marchant, Dean of the Music School of that institution, announces that a new string quartet has been formed. The members of the ensemble are Kathleen Parlow, first violin; Willem Wegman, second violin; Lajos Fenster, viola, and Willem Dehe, cello. With the exception of Miss Parlow, all musicians occupy important places in the San Francisco Symphony Orchestra and are recognized among the foremost artists of this section of the country. C. H. A.

Harriet Foster Enjoying Vacation

Harriet Foster has been having a delightful time in Cleveland, O., among so many of her old friends whom she has not seen for five years. She also visited a niece in Akron, O., where she sang at a musicale-tea. Before returning to New York the middle of September she will go to Toledo. Previous to going to Cleveland, Mrs. Foster spent some time at Nantucket.

Sharlow to Open in La Forza del Destino

Myrna Sharlow, who has been engaged for twenty weeks with Bevan's new Columbia Opera Company on the Pacific Coast, is scheduled to open in Los Angeles on December 2 in La Forza del Destino.

Leslie in Norwalk

Grace Leslie will appear on the Community Concert Course in Norwalk, Conn., on January 26. This date will come in connection with another Community Concert engagement, in Elizabeth, N. J., January 28.



Photo by Frank Moore

RUDOLF SCHEULLER,

director of the opera orchestra at the Cleveland Institute of Music.

Cleveland Institute's Orchestra Groups

CLEVELAND, OHIO.—Children whose fingers are just beginning to master the simpler notes of their instruments, older boys and girls who have reached the more intricate stages in playing, and still more experienced players who have had several years of orchestra playing—all find a suitable orchestra group offered by the Cleveland Institute of Music, where the three orchestras suit every need.

For the youngest and least experienced players there is the junior orchestra, under the directorship of Herman Rosen, skilled violinist and an excellent American soloist, yet young enough to understand the difficulties which confront the youngster who is still not sure of his instrument and who needs encouragement and an introduction to the uses of other instruments than his own in the orchestra. The students learn simple rhythms, sight reading, and ear training in a practical way. The rudiments of orchestra technique become second nature to them, and they begin to develop a knowledge of orchestral literature.

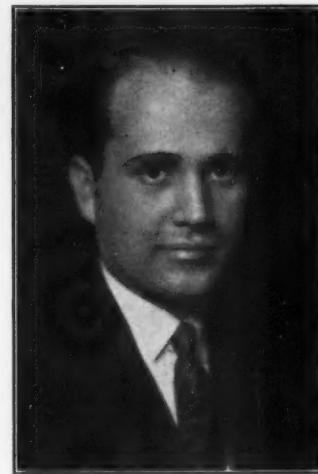
One of the requirements of the orchestra training is that the student must learn to play one instrument in addition to the one he is mastering in his courses. For instance, a student of violin learns to play the viola as well, and the orchestra work gives him an opportunity to use both instruments.

As soon as the students have acquired a certain amount of skill and self confidence, they are graduated to the Senior Orchestra, which is to be under the direction of Beryl Rubinstein this year for the first time. Andre de Ribapierre was the founder and director of the junior and senior orchestras at the Cleveland Institute, and directed them until it was necessary for him to leave the Institute to return to his native Switzerland this year. Beryl Rubinstein brings to his conductorship a fine knowledge of ensemble playing and the understanding of a skilled musician. He is dean of the faculty at the Institute and head of the piano department, as well as an artist. He has appeared as soloist for five consecutive seasons with the Cleveland Orchestra and manages to find

time for concert appearances despite his duties as teacher.

The highest attainment that can be made by a student in the senior orchestra is to be chosen to play in the Opera Orchestra, under the baton of Rudolph Scheuller, grand opera conductor and composer. Before coming to this country in 1924 Mr. Scheuller was the leading conductor at the Royal Opera of Vienna, and at the Royal Opera of Roumania. Needless to say, training under this master is of professional caliber and explains, perhaps, why the Cleveland Institute of Music has furnished the Cleveland Orchestra with its youngest member for a number of years.

Each of the orchestras makes at least one public appearance each season, and the



HERMAN ROSEN,
who directs the Junior Orchestra at The Cleveland Institute of Music.

opera orchestra appears at the presentation of the opera of the year by the Institute. This year the orchestra and singers at the Institute are preparing Carmen. E. M.

Florence Trumbull Entertains in Chicago

On August 11 Florence Trumbull entertained some hundred of her friends in the family residence on Kimbark Avenue, which was built for her parents back in the World's Fair days. Since Miss Trumbull's return from Europe, (where she was connected with Leschetizky as pupil and assistant for fourteen years,) the former billiard room, on the third floor, has become her studio. Here Miss Trumbull teaches, has studio recitals and gives her musical teas. However, on Sunday afternoon, the whole house was open to the guests.

At five o'clock, two of her artist-pupils—Eva Englehart and Jean Forsythe, presented a program consisting of numbers by Bach, Chopin, Beethoven-Seiss, Seibeck, Debussy, Albeniz, MacDowell and Palmgren. Refreshments were then served in the six large rooms on the first floor, after which many of the guests returned to the studio and were regaled with music until the late hours of the evening.

In addition to her piano playing Miss Forsythe has an unusual voice, having recently won a scholarship over thirty-three contestants in Fort Wayne, Ind. She gave much pleasure by singing informally for the guests later in the evening.

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one of the roles in which she achieved her greatest success.



GLADYS SWARTHOUT,
of the Metropolitan Opera Company, who is singing
with the Ravinia Opera Company this summer.



THE KEDROFF QUARTET

making a toast to the success of their third American tour, which will begin in October. This photograph was taken in Germany, while the group was engaged in what has become a very "foreign" pastime, and their expressions give ample proof of their enjoyment of it. The month of September will find the quartet in France, where they will spend a well deserved vacation with their families, before leaving for their third and most extensive season in America.



ANNA PAVLOVA AND M. CLUSTINE
IN THE PAVLOVA
GAVOTTE.

Pavlova needs no introduction to any public anywhere, but Clustine is probably scarcely known to present-day art lovers. He was associated with the Paris Grand Opera for years, and was the man who was responsible for the abolishment of the old-fashioned ballet girl's skirt, known as the "tutu." This was somewhere about 1912 or '13, and caused a scandal at the time. He was a graceful dancer of the classic school, as Pavlova is an even more graceful dancer of the modern school. This photograph is from the Howard Potter collection.



GIGLI

(above) with Maestro de Curtis giving an open air benefit concert for the Maritime Colony at Formia, Italy; (left) with His Excellency G. Belluzzo, Minister of Public Instruction, after the concert which Gigli gave at the Maritime Station in Formia, Italy.

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BLANCHE MARCHESI,

photographed in the garden of her country home, at Touraine, France, where she has been resting during the month of August. She will re-open her Paris studios on September 8.

Blanche Marchesi to Re-open Paris Studio in September

Blanche Marchesi announces that she will re-open her Paris studio about September 8. During the month of August she has been resting following a most active season, but has regretted deeply not being able to teach the numerous American students and teachers who desired to work with her this month. Some, however, followed her to London where she holds a master class annually in July and December; she also teaches in Manchester. Therefore she needed the entire month of August for complete rest.

Mme. Marchesi also has been working hard on her second book, which will follow Singer's Pilgrimage. This will appear in several smaller volumes, some devoted to voice and its training and others made up of a sort of biography of her parents, their art and artists, containing many interesting letters from great artists.

Commenting upon the annual concert in London of Mme. Marchesi's pupils, Le Menestrel of Paris said: "The annual concert in London of Blanche Marchesi and her pupils had a far reaching success. Mme. Marchesi herself sang, after a thirty-five years' career as a singer, with all the freshness of voice, and her pupils, possessors of very beautiful voices, admirably trained, divided laurels. Each was remarkable in his or her line, and Gladys Field, contralto, having style and agility, sang the air of L'Italiana in Algeria with the mastery of an older artist. The pure, deep contralto of Ethel Davies impressed everyone after she had scored in the air of Gluck's Orpheo and by the greatness and beauty displayed in Ernest Moret's Le Temps, L'Etendue et Le Nombre." The duets of two sopranos, Misses Bean and Anthony, were also praised.

Julia Chandler in Europe

Julia Chandler sailed recently to spend two months in Europe, largely to conclude arrangements for further European appearances of Grace Cornell. Under Mrs. Chandler's direction, the young American dancer



JULIA CHANDLER

came to this country last fall, duplicating her previous brilliant successes in Europe, and she now is in Germany preparing new dances for her European and American program.

While abroad, Mrs. Chandler also will spend considerable time in search of a new play for Doris Keane. She will visit Miss Keane at her home, The Windmill, in Buckinghamshire, England, and the two will see all the current London productions, after which Mrs. Chandler plans to go to Berlin to see what the Berlin stage has to offer.

Between professional activities, Mrs.

Chandler hopes to find time for a few weeks' vacation, which she plans to spend in Devonshire and the lake region of England with Lenora Sparkes, formerly of the Metropolitan Opera Company.

A Coast to Coast Tour for Patricia MacDonald

A coast to coast tour is being booked for next season for Patricia MacDonald by Catharine A. Bamman, long a leader in concert novelties.

Miss MacDonald's program includes songs collected from the various countries of Cen-



PATRICIA MAC DONALD

tral Europe, and she appeared in the folk costumes of these countries. The songs are made especially interesting and intelligible to the audience through the enactment of little monologues especially designed to fit each one, and are enhanced by the fine dramatic ability which Miss MacDonald brings to them, and by her personal charm.

A New Concert Agency in Stockholm

A new concert agency has been organized in Stockholm, which has obtained the sole right for all engagements for orchestra leaders and soloists for Scandinavia's greatest orchestral undertaking—Stockholm's Konserthörsningen. The Stockholm Konserthaus was built at a cost of six million crowns three years ago. The Konserthörsningen des Konserthausen, Otto Eckermann, director, has already made arrangements as sole manager for a number of artists to appear in Scandinavia. Among these are Szigeti, Gieseking, Bokor, Hansen and Arrau, and contracts are in preparation with the Cherniavsky Trio, La Argentina, Urbano, Paderewski, Godowsky, Caffaret, Wiener Sängerknaben, etc. The concert hall is a magnificent building of which Stockholm may well be proud.

Kayla Mitzl's Debut

Kayla Mitzl, a fourteen-year-old violinist from Winnipeg, Canada, will make her bow to a New York audience in a recital at Carnegie Hall, on the evening of October 18. Kayla's father was Hungarian and her mother Russian. The child's early violin training was received in Winnipeg; later she studied with Geza de Kresz in Toronto and also had some lessons with Leopold Auer in Chicago. During the past two years she has studied with Louis Persinger in California and New York. Ysaye and Sevcik, among others, have been outspoken in their enthusiasm over Kayla's brilliant gifts and astonished at the maturity of her playing.

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Serenata for clarinet, bassoon, trumpet, violin and cello, by Alfredo Casella (miniature score).—This is the composition which won the Musical Fund Society Prize, Philadelphia, 1928. It is in five movements. The first movement is a march, very lusty and good humored, the melody starting with the bassoon and taken up after two bars by the clarinet, leading to the rather extended duet for the two instruments accompanied by the strings. The trumpet then enters with a typical trumpet theme, and gradually the entire combination of instruments is brought in in a brilliant and vivacious manner. The second movement, a minuet, is a real minuet in a way, but is full of modernisms and originalities. A nocturne follows, which has a lovely theme and a complex harmonic scheme. The final end of this movement is particularly striking in its color, with divided harmonies on the strings and the clarinet below. It leads directly into the gavotte, which is a very rapid allegro and consists of a trio for clarinet, bassoon and muted trumpet. This is a piece of music of extraordinary good nature and gaiety. A cavatina for violin and cello follows, an extraordinarily skillful piece of writing for the two instruments. The harmony is often in

four parts and sometimes actually in five parts. The finale is marked Vivacissimo, alla napoletana, and is 6-8 time. Not knowing exactly what "napoletana" means, one feels inclined to designate this as a tarantella. It is, at all events, something of that character. It is full of force, with many full, sweeping chords on the strings. This is altogether a fine piece of music.

(Clayton F. Summy Co., Chicago)

Melodic Foundation Studies for Violin, by Russell Webber.—Elementary work beginning at the very beginning and carrying the student through to easy first chords.

(G. Schirmer, Inc., New York)

Concertino in D. For Violin and Piano. By George Liebling. This fifteen page composition really is a compact little concerto, with an allegro moderato opening, a slow episode, an interlude of scherzo character, and a rousing finale.

George Liebling is an outstanding musician of taste, knowledge, and unflinching melodic inventiveness. His Concertino shows those qualities, to which are added a sure acquaintance with violin technique, and the ability not to frighten off the average player with a formidable barrage of difficulties.

Liebling's Concertino is something far above the general run of superficial pieces which the violin literature recently has produced. Melodious, bright, harmonically interesting, and with a most play-

able and arresting piano part, the Concertino should find a useful and welcome place in the repertoire.

(Universal-Edition, Vienna)

Three pieces by Alfredo Casella.—These are three transcriptions for violin and piano, taken from La Gira, Serenata and Scarlattiana, and are respectively the Prelude and Dance Siciliana from La Gira; Cavatina and Gavotta from Serenata, and Minuet from Scarlattiana. The transcriptions are done by the composer himself, which is a sufficient recommendation, and the music is too well known to require any critical comment in this place. It is, however, to be commended that this music has now been placed within reach of the violinist. The transcriptions are dedicated to Louis Krasner, Paul Kochanski and Mario Corti.



OSCAR ZIEGLER, pianist, and the car which enables him to vacation on Lake Cayuga and conduct a large class at the Ithaca Conservatory at the same time.

Oscar Ziegler's Master Classes a Success

Oscar Ziegler, well known pianist, who is master teacher and director of piano at the Ithaca Conservatory, has very successfully combined business with pleasure during the past few months.

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one-half hour's ride from Ithaca, for his summer home, the pianist has been able to enjoy the summer thoroughly, in spite of a particularly heavy teaching schedule.

As a result of the interest manifested in the special classes for piano teachers conducted by Mr. Ziegler this summer, in which were registered teachers from all parts of the United States, plans are already under way to organize a special course of training for teachers of this particular branch of music, under his direction, at the Ithaca Conservatory next summer.

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WANTED—Address of Herbert A. Burgtorf who was at one time manager of the Elk River Clay Products Corp., North East, Maryland, in addition to having had offices at 2313 Walnut Street, Philadelphia, Pa., and 522 Fifth Avenue, New York City. He is the son of Mme. Olga Burgtorf, a contralto of renown, who was well known a few years ago. Address: "B. L. E." care of MUSICAL COURIER, 113 West 57th Street, New York.

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MUSIC IN THE SCHOOLS and COLLEGES

A Departmental Feature Conducted by Albert Edmund Brown, Dean, Ithaca Institution of Public School Music

This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

Music at Doane College, Crete, Neb.

By C. V. Ketterling

In a recent article in the *MUSICAL COURIER* on The College Girl and Music, the total impression left to the careful reader would be summed up in two phrases: (1) The superficial attitude of the student body toward music as a fine art, and (2) their unresponsiveness to the power of good music. The whole country over, probably, this indictment would stand for both men and women students. If we seek long for the cause, we shall trace it inevitably to the excessively democratic spirit in the home, school, college, and larger community in which youth, immature of character and judgment, is given too much freedom of choice without adequate and competent guidance from the elders. The child will reach for the glittering tinsel in the pile. This tendency persists in youth to a later age than we suspect, and—sad to relate—even into the years of maturity. The skilled leader in any line succeeds in making people like the things they ought to have instead of giving them the things they think they want.

Musical conditions among the student body of America are exactly what the older generation has made them. Parents, grade, high school, and college teachers are reaping what they have sown. Perhaps there is not cause for great alarm, but it doubtless is true that art in general and music in particular are often of little moment in institutions of higher learning that should be bulwarks for the preservation and propagation of all that is noble and lovely in art. There are exceptions, but the few who "hold high the torch" often have to struggle against great odds. There are a few colleges that include music as a regular department, whose music teachers are on the same footing (salary included) with others of the college, with the purpose of providing real music education for an increasingly large percentage of the

student-body aside from those studying it as a profession.

Such a school is Doane College, of which Dr. Edwin B. Dean is president. Although struggling to keep up its financial standards set by the North Central Association of which it is a member, Doane College has forged ahead in all lines. Doane is also recognized by the Association of American Universities. With an enrollment of less than 300, it maintains the Department of Music with four full-time and one part-time professors and instructors.

Believing that there is need for a distinctive type of music education that combines the academic cultural features of the Bachelor of Arts degree with serious music study, the faculty offered in 1925-26 a four-year course leading to the Bachelor of Arts degree with major in music. The interest shown and results achieved thus far have justified the adventure. There has been a steady increase in enrollment until this course has supplanted the Bachelor of Music course which has been discontinued.

The work of the new course is about equally divided between music and academic studies. Choice of majors includes piano, voice, violin, organ, cello, and public school music. Upon completion of the work, with obvious advantages of the Bachelor of Arts degree, the gifted student has laid an excellent foundation for further specialized study in a large center where there is the additional opportunity of hearing frequently the greatest exponents of musical art in all its phases. Entrance requirements are the same as for the former Bachelor of Music degree.

This course is elected by those looking toward music as a profession. The resources of the Department are available also for others interested in music primarily for its cultural values. This phase of the work is stressed by the instructors who direct the college musical organizations.

With this in mind, an A Capella Choir of over fifty voices, a symphony orchestra of thirty-five pieces, a student string quartet, and a faculty trio are maintained. The choir, founded three years ago, and directed by Charles V. Ketterling, has taken the place of the college glee clubs. Singing only the finest unaccompanied music, and from memory, the choir appears each Sunday morning at the college church and in concerts at other points in the state. Its repertoire includes works by Palestrina, Bach, Kopyloff, Bortniansky, Grieg, Tchaikowsky, Elgar, Dett, Noble, Zingarelli, Bennett, Christiansen, and others.

Organized about the same time, the Doane Symphony Orchestra has consistently presented opportunity to its members for acquaintance with the standard symphonic literature. Beethoven overtures and symphonies, the Schubert Unfinished, Tchaikowsky's Nutcracker Suite, Dvorak's New World, as well as other standard works are heard on their programs. C. Burdette Wolfe is the conductor.

The Doane String Quartet, organized four years ago under the direction of Mr. Wolfe,

has been maintained on a high level. It is made up of college students with the exception of the director. Its repertoire is of the best, Haydn, Mozart, Beethoven, Schumann, Brahms, and later composers of note being represented on their programs at the college, over the state and on the radio. With Arthur Byler, pianist, the Schumann Quintet in E flat has been presented twice in as many years on their programs.

Mention should be made of sonata recitals by members of the faculty—Arthur Byler, pianist; C. Burdette Wolfe, violinist; Herbert Gray, cellist. During the past year they have presented the following sonatas: A major (Franck), Sonatina in A minor (Schubert), C. minor (Grieg), and others by Schubert and Brahms, also the A major (cello and piano) by Beethoven, A minor (cello and piano) by Cassado, and the Trio in G major by Haydn.

A series of Sunday afternoon musicales was given last spring in the college auditorium by faculty members, the String Quartet, Faculty Trio and the A Capella Choir. These were greatly enhanced by the use of the Cook Memorial Organ, a fine three-manual Reuter organ, a recent gift to the College by Mrs. D. W. Cook of Beatrice. Dorothy J. Brandon is the college organist and instructor.

When all is said and done, there is probably no factor so powerful in cultivating an appreciation for good music and bringing us under its beneficent influence as that of taking part in its performance. In all these musical activities, only the best music had any place in the formal programs. The policy of the department calls for that, and uncompromisingly. The writer believes that students should have their lighter music, and they do have it in their small group and social affairs. Even jazz has a place but not on the formal programs sponsored by the department of music. Briefly, those in authority choose the music the groups shall work on, wise choices and manner of presenting make the organizations like it.

And now—is it making the Doane College student-body musical and appreciative of good music? Yes, the ninety-odd who are participating in these groups. How about the rest? They are probably above the average in other schools. The point is, and it can be proven if you check over the situation at Doane, those who participate in the performance of good music develop a love for it that "moves," sometimes "transports," and even "loses" them, in the words of the article in the *MUSICAL COURIER* of July 13. Again it needs to be said that real leadership consists in leading people "to like what is good for them" rather than giving them "what they think they want."

Glockzin Goes to Pontiac

Albert A. Glockzin, for some years supervisor of music in the Connersville, Ind., public schools, has been elected supervisor of music in the schools of Pontiac, Mich., beginning next September. Mr. Glockzin takes the place of Harry Quale, who was killed in a recent automobile accident. Flora Rogers, who has been supervisor of music in the Crawfordsville, Ind., public schools, will go to Connersville to take up the work in that school system.

Brass and Reed Instruments Interest Students

The brass and reed and the string instruments are swiftly coming into their own in the public schools of America. The number of schools which teach band and orchestra music as a curricular subject is increasing by leaps and bounds.

Teach instrumental music in the schools? A few years ago the idea would have been scoffed at, and it was scoffed at. But a few years before that, public school music in general was equally a subject for skepticism. The traditional system of education was loath to make room for the newcomers. The established subjects of the curriculum—the "Three R's" as they are now—were jealous to permit such a frivolous usurper as music to elbow into their staid ranks.

Then came public school singing and it helped to clear the way for the bands. That they are there to stay now, there is no doubt. They have been weighed in the balance and accepted.

Of course, instrumental music found it a bit harder to make headway against the aristocracy of educational subjects. But it succeeded, and there is hardly a high school of any importance today that does not have its student band, and new organizations are springing up every day.

What this means is that it brings an overwhelming call for teachers. The demand far exceeds the supply, and the situation is growing more acute every year. Even by resorting to insufficiently trained teachers, in many cases, schools are experiencing difficulty in finding instructors for their instrumental groups. The opportunity is great and the field is wide.

Good advice to any prospective band teacher is: Get your educational subjects along with your musical training. It is taken for granted that a young teacher will learn the technical end before embarking, that he will master his instrument and know several others, that he will train his ear. But educational subjects are too often neglected. Just as in any other curricular subject, a knowledge of the educational fundamentals and psychology is absolutely essential.

Worth Remembering

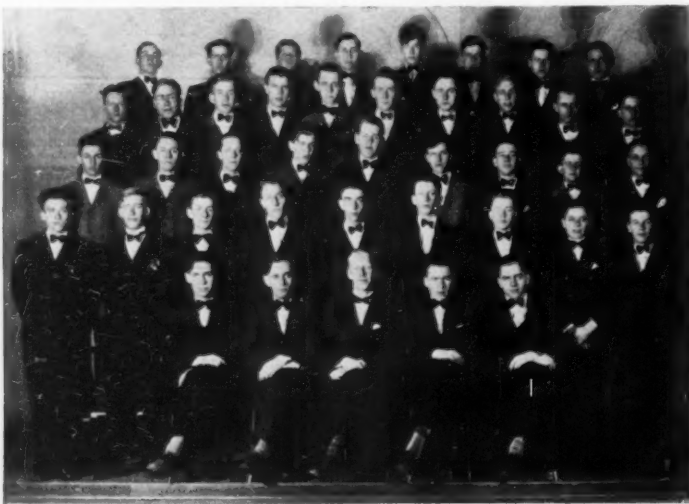
Truth lies in laughter, love and work.

In the final analysis, a method is only a point of view.

"We cannot imagine a complete education of man without music."—Jean Paul Richter.



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Music in Schools and Colleges

Summer Session at New York University

The Summer School of the Department of Music Education of New York University, under the direction of Dr. Hollis Dann, opened on July 1 and closed August 9. Over



HOLLIS DANN, M.S.D.,
Director of Department of Music Education,
New York University.

500 students were registered from thirty states, the District of Columbia and Canada, including over one hundred who had completed the four year summer course. Seventy-two classes met daily, including an advanced chorus of 325 voices (Dr. Dann, conductor), a band of thirty experienced players (Clarence Byrn of Detroit, conduc-



PIANO CLASS NORMAL

at the Department of Music Education of New York University, taught by Julia E. Broughton. The thirty-five teachers who attended this summer are: Helen Roberts, (California), Arline Ellison and Virginia Taylor (Connecticut), Edith Howe (Illinois), Ruby Hamlin and Agnes O'Brien (Massachusetts), Rachael Anthony (North Carolina), Lillian Kaplan and Belle Schwartz (New Jersey), Estella Kane, Lola Wilson, Anna Hake, Sylvia Fiskin, Gred Bergbrede, Harry Butler, Marilu Rosser, Gertrude Mord, Thelma Gensowitz, Clara Zorn, Esther Kelly, Miriam Deutschman, Katherine Cuccia, Ethel Dutton (New York), Dorothy Kirkbride, Mildred Randle, Bertha Lefhowith, Gladys Whitesell, Alverda Dunzila, Edna Frantz, Evelyn Dahl, Sister M. Carmelita (Pennsylvania), Mary Helen Shay and Helen Stanley (Texas), Nora Willis (Virginia), Mary Nesbitt (West Virginia).

tor) and a symphony orchestra of forty-five players (J. Warren Erb, conductor). The faculty numbered thirty-six teachers, each a specialist in his field.

On July 11 the entire school of 500 sang the final anthem in the Bloch Symphony, America, with the New York Philharmonic Symphony Orchestra at the Lewisohn Stadium.

Three public concerts were given by the department during the closing week, at the Wanamaker Auditorium. The programs included a capella chorals, the St. Cecilia Mass by Gounod, the Haydn Symphony No. 2, Grieg's Suite op 40, individual numbers by members of the instrumental classes, and band numbers by Offenbach, Nesvadba and Godfrey, all arranged by Laurendeau.

The department will occupy its new home in the new School of Education Building adjoining the Music Education Building now in course of construction, at the opening of the second term in February next. Two entire floors in the new building have been

planned especially for the Department of Music.

More Music

More music for more people! That, broadly speaking, is the music education program. Public school music is developing along the lines of using music to obtain greater participation, greater enjoyment, and a disposition to work together in good will. But so rapidly has music education spread over the land that the proper teaching of music is becoming more and more difficult.

The basic problem seems to lie in a more adequate and better grounded curriculum. Insistent demands for courses of study are heard from music teachers. Yet they cling to the published course without, perhaps, understanding what the course is going to produce, and whether covering the requirements of the course will really get anywhere. Examples, essays and sight reading do not necessarily imply musical education.

Music Educators of Note

RUBY BARRETT CARSON,

who for the past three years, as supervisor of music in the Miami Beach schools, organized the music department of the Ida M. Fisher Senior High School, which, under her direction, won five first and three second honors in the recent Florida state music contest held at Tampa.



Mrs. Carson received her early musical education in Indiana and received a B.S. degree in music from Indiana State Teachers' College, Columbia University. Her advanced studies in piano have been with the late Emil Liebling, eminent composer and pianist, and with Frank LaForge, while her most recent voice work has been done with Orville Harrold, former tenor of the Metropolitan Opera Company.

Placement Service

Supervisor of Music desires location for the coming school year beginning in September. Has A.B. and A.M. degrees from middle west state schools. Has had successful experience in public school and studio teaching of piano, violin and voice. Pupils have won scholarships in State music contests. Good organizer and conductor. Correspondence invited. Address M. B. H., MUSICAL COURIER.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

Piano Sales Showing a Distinct Upward Trend as Compared to Last Year at This Time—Selling Ability Brings Results for the Live, Energetic Houses Who Are Not Afraid to Face Conditions as They Exist.

"What's the matter with the piano business?"

Let us take up this oft-repeated question from a different angle it generally assumes. Are pianos being sold, or, let us ask, Can pianos be sold?

They can, and they are.

A year ago the American Piano Company startled the piano world with a special sale that stunned piano men. The usual comments were made, the usual criticisms of the damage it would do, what would be the dire results, the piano would be "killed dead" than it was said to have been the year before.

In 1927 there were only 215,000 pianos manufactured, this taking in the hang-over from 1926. The year 1926 showed a gross of 275,000, this including, of course, the usual hang-over of the previous year. In 1928 there was sold 145,000, while this year it is estimated there will be only 100,000 to the credit of the piano.

The middle of this year, 1929, indicated that the production would amount to 75,000, but this figure now begins to show that the figure will run about 100,000, minus or plus, for the American Piano Company had not stated its present offerings to the public.

The present American sale is running into big figures; just what the gross will be can not be told at this writing. But it is showing a good return for the efforts that are being made. One day showed a sale of \$29,000, another day close to \$25,000. This will add to the sales for the year in a way that will help the total.

Other houses are coming along with higher sales even during the months of July and August that tend to bring the figure to a much higher number than many thought would be possible in June. All this in keeping with the talk of the trade and showing that the piano is again receiving that attention which did not show during the first half of this year, 1929.

Digging Out the Facts

Let us dig a little deeper. Piano men say that New York is different. But is it? What goes into the buying of the people affects the same kind of people that inhabit other centers. The fact that pianos are being sold in the Metropolis of Manhattan Island but indicates that if piano selling is stimulated by offerings to the people in the right way the people will buy pianos.

This brings to the fore that important question that again is being agitated—is the present low production of pianos due to the prices? Probably in New York City the prices do not cut as much of a figure as they do in the smaller centers. The sales now going on in the big city show an inclination on the part of the people to accept high prices as well as the cheaper grades. In this there is given a vivid illustration of the trend of selling during the sale of the American Piano Company. The two thousand dollar instruments form a large percentage of the pianos sold.

Now let us show what other houses are doing. C. Alfred Wagner, vice-president of the Aeolian Company, states that for July, and thus far in August, the wholesale sellings of his company are running into proportionately encouraging figures. July showed double that of July of last year, while the present August so far will show a still higher increase if the sales this month are kept up. This does not include the business of the Aeolian Company in its retail houses in the big city.

Hardman-Peck show a holding to an increase in every direction. It will be found that the outside dealers of this country are increasing their sales, for here are given the results of the outside world of piano selling at retail.

All this is but a showing that should cause every dealer in this country to "jump to it" and get in

when the going is good, for the people certainly have more money to spend, and the piano dealer should get his share of the business that this indicates.

Instalment Competition

One great competition the piano dealer has to meet is the selling on the instalment plan, the which for years pianos and furniture held almost as a monopoly. Now we hear that the automobile finds it is receding from the instalment plan, and that a higher percentage of cash sales are being made than heretofore the past two years. This statement was made by one of the New York dailies in a manner that indicated authority as to truthfulness, and this should give heart to piano dealers throughout the country. Now let us turn to reports that come from outside New York.

The Wurlitzer house with its great plants and chain of stores, indicate that the sales of pianos of the product of their piano divisions are showing a tendency to run far above the production of last year, and this proves that New York is not the only center of improvement.

The following letter written by a Middle West manufacturer and just issued should give heart to the pessimists, for all know this man to be accurate in his statements:

More Signs of Good Business

The pronounced improvement that has taken place in the sale of pianos during the past 30 days is distinctly gratifying. Carload orders, which for some time were quite a rarity, have now again made their appearance in reasonable number. The public seems to be more piano minded now than for many months heretofore. Dealers' correspondence is of a favorable nature and indicates a bright outlook for late summer and fall trade. While the progress of the Straube Piano Co. sales volume has been of a consistent nature with a distinct upward trend lately, nevertheless, it is especially encouraging to learn that other manufacturers, also, report increased business. This indicates a situation more basic than if one manufacturer alone was involved.

E. R. JACOBSON, *President.*

The Baldwin Business

Turning to another Middle West house, the great Baldwin institution, a manufacturing concern with a chain of retail stores, it is found there is a steady increase in the sales, especially of the Baldwin piano that now is being heard in the homes of the people every Sunday night. The Baldwin and Howard pianos are distinctly given prominence, and the tones of the Baldwin are being heard in the homes, and giving a stupendous incentive, repeating the old time methods when pianos were placed in the homes "on trial," a method that lost its favor with piano dealers because probably of the work necessary on the part of the salesmen who objected to taking the pianos into the rural districts and unboxing them, with all the physical labor incident to that method of selling.

Today, with auto trucks and good roads, so different than in the '80's or thereabouts, this radio method of sending the tones of a piano into millions of homes at the same time certainly is giving returns that will help to bring the production of pianos to that figure a desirable number of dealers will participate in the good days of prosperity when the gross of production indicated that the people could be induced to buy.

The prices in those days, buying power of the dollar considered, were no higher than at present. But in those days the dealers did not indulge in the extravagances they have arrived at during these days—the big stores with fulsome decorations and other expenses did not exist.

Let the old timers allow their minds to go back to

the piano retail houses of those days, and there will be found there has been an overhead built up today that is beyond the earning powers of the piano, even with the same mark-up that existed in the good old times when piano selling produced at the end of the year figures that were surprising when compared with those of today.

The extravagances of today must recede under good business management, the work of selling must be made to keep to that point where results show up in larger sales for the month each month of the year.

The piano is coming back, there is no doubt of that. Probably the American Piano Company has set the pace, let us say. The old timers will find that during those hectic days of the '90's when the special sale was in working order, but which was killed by the necessity of passing laws that protected the people and this through the passing of laws which allowed the postal authorities to proceed against unethical and even criminal methods that took advantage of the innocent purchasers, and which were the results of demented piano men who felt that the way to sell pianos was to sell, to sell them honestly if possible, if not, just sell them anyhow.

All this comes up when so much is being said about the demonstrations in New York City, and which has brought many a piano man to the right ideas of how to sell if the people will not buy unless there be offered inducements as to prices and quality to induce them to buy.

The main thing is to bring selling ability into play, to be honest with the people. When this is done there will be pianos sold very day in the year, Sunday excepted as a matter of course, for we are a religious people and do not want to break the laws of the land.

How the Radio Helps

The radio is bringing about an understanding of the word tone. The recent reports from the Chicago convention of the association of piano tuners indicate that the orders for tunings over that of past days can be traced directly to the influence the radio is having in tuning orders.

This again is an indication that the piano is not dead, but is being used in the homes. Tuning orders mean today something more than the actual selling of pianos, for there are millions of homes with pianos purchased before, and long before, the radio was even believed possible, or was undreamed of.

Let us take heart, you men of shallow thought, as to the future of the piano. Let us hope we all will live until this time next year and find that the piano is very much alive, and that those dealers who make the efforts to replace piano paper that is now paying out will keep going for the good of the business.

WILLIAM GEPPERT.

Service Competition

The mail order and chain store competition now is entering upon the service problems that many other lines have had to compete with. The department stores offer many service conveniences, but seemingly forget many things that beget troubles for their customers, such as inadequate return offerings that only give worries to those who buy and then find that the delivery service brings many anxieties if any attempt to make changes or the obtaining what was bought. ¶ For a woman to spend an hour to find where a mistake on the part of the store can be placed is only one of these mal-service disappointments customers have to undergo. ¶ The chain stores now are beginning a competition in which delivery is uppermost. The mail order stores are also operating along these lines, but it will prove a mighty expensive operation. The mail order houses, the chain stores and the department houses are entering into a somewhat close and desperate competition, and the one thing that was a profit-maker, the delivery service, made a big profit where delivery was up to the buyer in what we may say is the "buy and carry" system. The instant this "buy and carry" system is done away with then will come competition in the overhead that will cause many depreciations as to profits. ¶ All this may not have

Piano and Musical Instrument Section

much to do with piano selling, but it does have a bearing on stock and bond selling, the greatest competition that the piano men have to contend with at this time. Let the piano men not carry the idea that they are the only men who sell that are having troubles. Watch the chain store competition, the mail order worries over prepaying freight, and the department stores that are falling down in their service departments. ¶ The people will stand for big profits as long as they get the advantage, but when improper methods as to reparations in returns, mistakes as to delivery begin to be in evidence, then they will want to know how about the big profits advertised when an offering of stocks for sale are made in the public prints.

Foreign Exploitation

The Irving Trust Company recently uttered a full page announcement in the New York daily papers regarding the influence of the showing of moving pictures upon foreign countries. It places a new value upon the movies that had not before been given publicity. Yet it is evident that the mere showing of American pictures has been of great advantage in a commercial way, and enters into the field of advertising in a way that is subtle and somewhat more productive in foreign fields than the sometimes disconcerting talks of the announcers who talk to the listeners-in from the broadcasting stations. ¶ At the same time there is apparently a competition as between the publicity appealing to the eye as against the sound waves that strike their glittering announcements into the ear drums. The text of the full page advertisement of the Irving Trust Company says in part: ¶ "A novelist visiting Greece saw American barber chairs in a Greek 'Tonsorial parlor.' Inquiry revealed that the proprietor had seen them in an American motion picture, and had purchased them, to his great profit. A manufacturer of sewing machines received mysterious orders from Sumatra. A favorite cinema actress had used one in a picture. Orders for a certain American automobile jumped from four or five a month to four or five a day in Brazil when a scene featuring race models of this kind was shown. The wedge of silver light, throwing on the screens of all nations animated catalogues of American-made products, has again and again unexpectedly opened up new foreign markets to American manufacturers." ¶ There is another statement in the advertisement of the New York bank that is worth repeating. "How the New York amusement center serves all American industry." ¶ Piano manufacturers should strive for foreign trade. The best pianos in the world are of the United States. Why not let them be seen as well as heard? We can compete with the world as to tone, but that tone quality overcomes the handicap as to price. Tone made the Steinway what it is.

Price-Cutting vs. Salesmanship

Some interesting deductions may be drawn from business practices in other lines of merchandising. In the matter of price-cutting, for example, practically every industrial and commercial line has had to develop specialized lines of defence. Price cutting started almost simultaneously with the establishment of standard prices and has run its course concurrently ever since. The fate of the persistent price cutter is assured. Sooner or later his persistent disregard of sound merchandising principles will bring his whole business tumbling down. But while his business endures he is a source of much trouble and annoyance to his competitors. ¶ There is probably no line of commerce where price cutting is as drastic and as far reaching as in the drug and chemical preparations lines. Always are to be found those who sell on a fractional margin of profit, depending upon volume sales to bring their profits to a respectable total. The reputable drug store, with its expensive overhead, is at a decided disadvantage. It cannot cut its prices proportionately and expect to remain in existence. ¶ But here is an interesting example of how price cutting can be met without recourse to the same weapons. The answer is salesmanship. The high class druggist is proving that articles of common use can be sold at a standard price, despite cut rate stores, with the magic of sales personality, individualized personal service to customers, and store atmosphere. ¶ Even more interesting, this situation is not due entirely to the efforts of the druggist-dealer alone. The big national manufacturers are shouldering their share of the burden, by giving

sales instruction to drug clerks, teaching them proper demonstration methods, and supplying them with enough technical data as to make their sales talk sound authoritative. ¶ All of which indicates that salesmanship is the real answer to price cutting, and the only answer which leads to constructive and not destructive results. Piano dealers please note.

Women Salesmen

A few piano concerns are flirting with the idea of replacing some of their men salesmen with women. The idea back of this seems to be a growing recognition of the fact that women influence the major part of the family buying. In fact, recent investigations have stated that women dispose, in one way or another, of 90 per cent. of the total income. ¶ Of course the idea is heartily opposed by old time executives. The arguments given are that women are more likely to become discouraged when sales are scarcer and harder; that they demand special consideration and privileges, that they are less amenable to discipline; that they are harder to reconcile to less agreeable routine work, systematizing prospect lists, and mail solicitation; and finally, gravest charge of all, they have not the proper consideration of the profit side of the transaction as far as the house is concerned. ¶ Some of these arguments sound old-fashioned. Women are well established factors in business. In certain specialized fields they have demonstrated exceptional ability. Women piano salesmen are comparatively few, but even of the few some have demonstrated real selling ability. Warehouse "hostesses" are many, but seldom given a proper degree of appreciation, though their position is really an important adjunct to the selling division proper. ¶ However, one cannot get around the facts. Pianos can be sold today, and are being sold plentifully by a few houses. But in the majority of instances, male salesmen are falling down on the job. A number of salesmen, in the inevitable cut down, are being forced into other fields, and those who are left seem mired in a slough of despondency. Even if the addition of a few saleswomen will not solve the difficulty per se, perhaps adding a little feminine competition will prove the final stimulus for the men to get out and hustle in real old-time style.

An Efficiency Schedule

Nation's Business recently printed a rather amusing article on business efficiency in large business houses that is in effect a gentle slap at the time wastage that seems the inevitable accompaniment of such organizations. After outlining a typical day of a typical executive the article goes on to the following constructive plan: ¶ "From 9 to 9:30 each morning would be devoted to finishing up the morning newspaper, friendly inter-office visits for discussion of business conditions here and there, golf scores, prices of stocks and those other things that necessarily set the day's work a-going. Then at 9:30 all doors would be closed, telephones would be cut off, leaving the switch-board operators to take messages, and to explain that 'Mr. Smith will be back at 11.' This hour and a half would be devoted to real work, to mail, to memoranda, to planning, to adding and subtracting and all the other things to accomplish which a man wants to be left alone. Then at eleven, communications with other offices and the outer world could be restored and such necessary business as making luncheon engagements and attending committee meetings could be resumed." ¶ There is a lot of serious thought behind all this foolery. Time wasting is the costliest part of personnel overhead, and the hardest to check. Many a piano dealer will find in checking up that the total time wasted in the course of a day will amount to a full day's work for at least one employee. There is a difference between slave driving and receiving a fair day's work for wages expended.

Direct Mail Advertising

There is a curious thing about form letters generally—and that is that most of them look to be exactly what they are. It is surprising that those concerns who realize the value of general publicity delivered by personally addressed letters do not seem to be aware of the truth. A form letter is only of value when it appears to be a direct personal communication, not only in the material form, but in the appearance. Printed forms and mimeograph copies always betray their origin by the placing and color value of

the name and address, thus destroying the personal appeal. ¶ Today there are a number of devices for reproducing form letters that are absolutely indistinguishable from typed letters, such as automatic typing devices. They are worth their cost in any extensive direct mail campaign. Otherwise, unless each letter is individually typed, it is hardly worthwhile wasting postage to send it out. ¶ Another abomination in the sending of form letters, whether for propaganda purposes, or collection notices, is marking such letters Personal, Confidential, etc. This practise has been so overdone that everyone recognizes such communications as advertising circulars. Also it arouses a feeling of resentment for being fooled into reading the letter—not putting the prospect in any too responsive a state of mind for the sales message. ¶ These little points are really of paramount importance, and deserve as much consideration as the actual phrasing of the missives. The wise piano dealer who is right now planning his Fall and Christmas sales campaigns will do well to keep them in mind. They may spell success or failure for his plans.

Plain Talk

Dr. Julius Klein, of the United States Department of Commerce, said recently that "for many retail stores there is scant economic justification. They represent hope, ambition—and poor judgment." Probably Dr. Klein's rather sweeping statement was prompted by recent disclosures in the grocery field, with its overwhelming proportion of failures every month counterbalanced only by a larger number of new ventures replacing them. Conditions vary in all industries, naturally, and it is very difficult to make snap judgments as to general merchandising conditions without specific knowledge of special conditions facing each particular line. ¶ This brings to mind another statement made by a noted retail economist who said that "the dangerous periods for retail stores are reached at the second, tenth, twentieth, and fiftieth years." This is equally sweeping in its scope, but has at least a modicum of justification. The danger of the early years is readily recognized. It may be taken that if a company survives the pangs of becoming established it must gain at least a community-wide reputation by the time it is ten years old, and that by the time it is twenty it must modernize its equipment and methods to avoid the charge of old fogyism. At fifty years the founder of the business is out of the picture, and the responsibility for continued success rests squarely upon the shoulders of the sons or other successors. ¶ None of this seems to apply directly to the piano business, although the comparative longevity of piano stores, and the comparatively slow turnover of management, seems to indicate a high order of executive ability. The special conditions affecting the piano business at this time are too well known to need discussion. Times are changing, and it seems that piano methods must change with them. The public must again be made piano-conscious exactly as if it were a new product just brought into this complicated, high-speed modern world.

The Summer Slump

Piano men should take a tip from the radio men on summer selling tactics. One of the bugbears of the early days of the radio was the summer sales slump. Radio men said that radio could not be sold in the summer, exactly as some piano men say the piano can not be sold during the "dog days." However, they were not content with that finding. Summer broadcasting was very poor, both as to reception conditions and quality of entertainment offered. This was recognized as one of the deterring factors, and work was started immediately to overcome it. ¶ What has happened? Certainly there is still much to be done for the summer broadcast programs, which are not yet up to the standard of winter productions, but enough has been accomplished to show the possibilities in this direction. As a consequence, the summer holds fewer terrors for the radio salesman, and this year's summer sales have held up remarkably well, all things considered. ¶ What is of importance in this situation is that radio men were not content to sit supinely waiting for the situation to clear itself up. Still less were they hide-bound by tradition. And this in turn leads directly to the great fault in the piano industry. After a hundred years of the piano business in America, selling psychology has become crystallized. Too much is taken for granted in the light of past experience. Piano men forget that they must maintain a brisk pace just to keep up with the business world to say nothing of forging ahead. Everyone is headed for the same goal, the consumer dollar—and the first comer has the best chance of getting it.

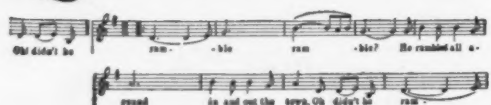
Piano and Musical Instrument Section

Rambling Remarks



"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.



A Seattle Disaster — The duBarry Threatens to Leave the United States to Settle in Canada with His Fortune Amassed Here—Complains of Lack of Opportunities for and Persecution of Foreigners.

During these days of lassitude and few piano sales there is no "news" to print, so some of the writers for the trade papers assert. The papers show lack of incidents that tell where this or that sale has been made, and the road men are simply not working. So when there comes from the far West something startling it is taken up with avidity by those who know the piano game, but nothing has as yet made its appearance that would enlighten the piano world with the news of the happenings in that far-away section from piano factories.

The Rambler has been much intrigued with this condition, and now takes his typewriter in hand to tell the good people of these United States that we are about to lose an enterprising piano citizen, one who in his leaving will cause the good State of Washington, wherein is located that thriving and booming city of Seattle, to find a void in its citizenship if the prominent now piano citizen carries out his threats to move to Canada and allow that English zone to have the benefit of his French origin and money-making proclivities, if all be true that the gentleman, (or should The Rambler say blooded man?) has to say in the public prints of his now spurned city of Seattle.

Fuss and Bother in Seattle

All have read in this paper of the legal troubles that have been aired in the public prints as between a piano manufacturer in St. Paul, in the great State of Minnesota, and the man acclaimed by himself of royal blood who glories in the name of The duBarry of Seattle. This contact as between the St. Paul manufacturer and the Piano House of due Barry has been given much space by The Rambler, for it has all been within the pale of piano making and selling. The court proceedings have induced an atmosphere of contempt, not against the courts, but as one piano man against another piano man.

All this seems to have finally arrived to the point where the St. Paul manufacturer endeavored to have the Seattle piano dealer placed in the hands of a receiver. This is told in a piece of publicity that will be read with avidity by those who follow the so-called piano news of the day with more than the passing confidences that reach out to all men who make and sell pianos.

Here is the text of the duBarry advertisement that appeared in the Post-Intelligencer and carries with it the news that The duBarry of Seattle of French blood, will renounce chance of his citizenship and home within the confines of these United States and the taking up his abode in English territory to the North of these glorious United States:

RETURNING TO CANADA

(A duBarry cartoon of Bargain Offerings)

duBARRY HAD THE MONEY

No. 1—Saluted by a day of lightning with thunder rolls and moans as Seattle had not heard before since Count duBarry came to dwell among you, such was the flash and boom to mark the day duBarry entered the courts of men to fire gun for gun.

No. 2—My troubles invoked the wrath of God, my trials the JUSTICE OF MEN . . . Charged with being insolvent by a foreign corporation biting at us and operating in territory rightfully ours for business enter-

prise as value to creative accomplishment—harshly accused of being unsound in business after having sold \$1,000,000 worth of their goods, and they themselves holding \$75,000 of our securities in another state, they charge us with being insolvent here among our friends. We are too principalised to become a Corporation ourselves and resent any such charge in deep humiliation. We are sound in character and assets.

No. 3—Such a charge invoked the justice of the Superior Court, and Judge Robert M. Jones, presiding, heard Shank, Belt and Fairbrook demand my name to be tainted with a receivership, and our attorney, Mr. Tucker, Jr., did righteously show we had funds, and plead our solvency as a competent business family seeking the protection of this Court for our accumulations.

No. 4—The lightning cleared the air, the thunder with percussion challenged men to respect omnipotent above and earthly things below. I prayed that God would strike me with his full lightning force were I wrong and smite me with a crashing blow I could not dodge or let me breathe clear air with justice freshening it. Justice came and now I am relieved.

No. 5—On the second day of August in the year 1929, we have been adjudged solvent as rightful men my age should be. I have had enough years back of me with earning power—the only foolish thing I done was to trust any part of its fruits to the hands of other men, to the word of other men or trust it with them. Money is a thing you must have to be solvent upon six days' notice to appear in Court.

No. 6—Your country makes it fearfully hard on its people to regulate their rights between one another. Too hard for me to become a citizen of it. We return to Canada as soon as we possibly can, an inner feeling compels me to obey. We will close out our interests with honor and depart.

No. 7—We have had the honor of one day in court and found it worthy of our respect, and are solvent here as long as we keep our self so under your conditions of the U. S. A., where a Corporation can sue you in a place you cannot sue them.

No. 8—All men should be equal before the law—all business is done by men. We are not playing hide and seek with you Americans. We are not being charged by your Foreign Corporations with insolvency when they hold our money and wink at us from another state two thousand miles away where the same lightning cannot strike the same pile of gold at the same time. This is a day every reader of this article should remember, as foreign corporations and their lawyers are more dangerous to you than foreigners like myself and family here today.

No. 9—The case in point was WICK VS. DU BARRY, the day was Seattle's greatest storm thunder of yesterday. And thanks to Mr. Tucker, Jr., invoking the justice of your Court, we still have the key to our own store and have the honors of solvency upon our humble shoulders and hope to always have until we say adieu to hosts of friends who have seen us retreat to the very sanctuary of your court room from an advanced position built up by ten years of our family enterprise in music.

duBARRY PIANO CO.

Returning to Canada.

Closing Out Pianos.

Sacrificing Beyond

Ordinary Necessity

Just to show that The duBarry of Seattle and of French noble blood means what he says in the above there appears the following announcement in the Star that speaks of \$50,000 in terms of familiarity:

MANAGER WANTED WHO IS ALREADY UNDER A \$50,000 BOND

Manager wanted who can put up bond for \$50,000, and capable of taking charge of over 1000 piano accounts amounting to over a quarter of a million dollars.

American by birth preferable and one musically qualified as a pianist with business ability required. Will give right man three years contract at attractive salary.

Must be total abstainer, have already supervised a million dollars' worth of business and be well known, and know this district of Western Washington.

Must be a good advertiser and capable of carrying on a thoroughly established business which will be placed fully in his charge.

One-quarter of a million dollars now invested gives to the manager of this business a foothold if he has already proven himself a man of strong hands, as owners will leave their American interests in his charge.

We wish a manager already under the above bond and no other need apply. For further particulars and appointment, write 106 Union Street, Seattle, Washington.

"Gone Dead"

The very broad and black margin that originally surrounded this important bid for a piano man of keen perception, of equal perspicacity of the The duBarry of Seattle who casts reflections upon our laws and customs, seems to carry with it the reflection that here is a piano man gone dead, as is said the piano to be by those of little resistance. The seekers after the narrow paths of commercial life that call for ability and severe physical exertions are not wanted. To build and hold what the firm and distinct French enterprise demands, the manager to be chosen will not have and hold anything that might be attempted by his erstwhile St. Paul friend who rode with complacency through the streets of Seattle accepting with true American confidence the adulations of the people of Seattle, State of Washington, United States of America.

The duBarry of Seattle sets his disapproval on all court proceedings, legal entanglements like unto that of Dombey & Sons, and throws down his gauntlet and says he will "have no more of it in His'n." Just what the piano men of that glorious city of Seattle have to say in the defection from their ranks of the purple-blooded French descendant is not within the ken of The Rambler.

When a foreigner enters this country and amasses a fortune such as The duBarry of Seattle says he has in hand and proves this by wanting a \$50,000 man to carry on for him in his efforts to liquidate his immense fortune, it does seem as though The duBarry of Seattle is giving a side-light to a rather disqualifying activity that can be read in many kinds of argument.

Is This Discrimination?

To make and take is the province of any man. But to condemn the very possibilities offered a foreigner, if The duBarry of Seattle be a foreigner; and yet to utilize the privileges our forbears fought, bled and died for, to the making of a great fortune such as is given forth in the publicity bought and no doubt paid for; and then to condemn these institutions of business and legal protections, and complain, showing resentment against those very legal protections that allowed him to hold his own as he indicates is not morally polite.

The duBarry of Seattle is probably better in another section of the world where he will probably find he has made a mistake and want to return and assume his old efforts to impress free Americans that he is of better blood than the plain people descended from the frontiersmen and women who settled the land in which the accumulation of a fortune was finally made possible, even though The duBarry's boasted blood does carry some evidences of lack of the purple spread in ink of such tinge, surrounded with the gold trimmings that always is associated with that of the purple said to indicate noble origin, no matter the quality that may form the foundation for the display of purple and gold.

The Seattle Banquet

There have been no announcements, so far as The Rambler has been able to read, that any banquet is to be extended to the man of claimed royal French descent by the piano men of Seattle, but there may be some suspicions created that there will be an awaiting until The duBarry of Seattle takes his leave for Canada and then hold a banquet of speeches that will allow the Seattle piano men, of the glorious state of Washington, U. S. A., that will not be allowed appearance in the daily papers of the day, but which will be conveyed through the grape vine lines of confidential communications, after the finger signs of confidence have been actively utilized.

This means that The duBarry of Seattle will probably never learn just what the Seattle piano dealers really thought of him and his fortune, and his name, and his blood and his claims as to his pedigree.

Politely Suggested

Just what the St. Paul piano manufacturer may have to say is inconsequential, but just what he may be thinking about his past representative in the great state of Washington would probably be barred from the mails, if the St. Paul manufacturer be running the true trail of the piano man who believes he has had something done to him he feels is not just according to piano ethics as said to be practiced, which, alas, is at times overstepped, and the one who does the high stepping is called those names that the Irish claim is a breach of the peace.

One thing that The Rambler can not understand as far as The duBarry of Seattle is concerned is, why does he not take his pedigree into French climes? He surely could sell his blood claims there if he be what he says he is, and which the St. Paul manufacturer said is beyond the pale of imagination, or something there akin.

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